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by Antonietta Di Pietro with Francesca Romana Onofri, Teresa Picarazzi, Karen Möller, Daniela Gobetti, and Beth Bartolini-Salimbeni



Italian All-in-One For Dummies®

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Introduction

If you're reading this introduction, you're likely interested in learning a foreign language. You're surely aware of the importance of knowing how to communicate in every circumstance and situation because world views, ideas, and people travel and meet in a borderless space. Why you're choosing Italian is a question with many possible answers. You may want to refresh your memory of the Italian you learned in school, or perhaps you're preparing for a full immersion into the arts, fashion, and design. Maybe you're studying Italian so you can surprise an Italian friend or to get ready for a business trip to Italy. Or you may simply want to know the "language that sings." Whatever the reason, this book will help you do it.

Italian All-in-One For Dummies isn't a language course. This book deconstructs the Italian language and culture in chapters that complement each other but that you can read in the order you prefer and at your own pace. Rather than a vertical scaffolding of cultural topics, vocabulary, and grammar, Italian All-in-One For Dummies is a collection of what you need to successfully communicate in Italian. The accompanying audio tracks will help improve your pronunciation and intonation, and the online resources provide additional references.

About This Book

Italian All-in-One For Dummies presents aspects of the Italian culture and daily life as well as the grammatical framework of the language as it's spoken today. Each section in the book has a theme. You can choose where you want to begin and how you want to proceed. You can skip the sidebars (shaded text boxes) without remorse, or simply leave them for another time. Italian All-in-One For Dummies lets you read at the pace and in the order you prefer.

English translations are *italicized* when they accompany Italian words and sentences. The phrases and idiomatic expressions in Books I and II come with pronunciation guidelines. Within the Italian pronunciations, you see *italic* on the stressed syllables in words with two or more syllables. In addition, dialogues built around specific topics and real-life situations will enrich your

vocabulary and your speech. Those who can't speak a language unless they comprehend its syntax and grammar will be satisfied by the thorough clarifications presented in *Italian All-in-One For Dummies*. The appendixes provide quick references to specific grammar points (such as verbs) and translations of important words that appear throughout the book. The audio tracks help you practice your spoken Italian whenever and wherever you like! And because Italian is the "language that sings," all you have to do is repeat after the audio track and join the chorus!

Within this book, you may note that some web addresses break across two lines of text. If you're reading this book in print and want to visit one of these web pages, simply key in the web address exactly as it's noted in the text, pretending as though the line break doesn't exist. If you're reading this as an e-book, you've got it easy — just click the web address to be taken directly to the web page.

Foolish Assumptions

Italian All-in-One For Dummies makes the following assumptions about you, dear reader:

- ✓ You're an Italian student looking for an in-depth, easy-to-use reference.
- ✓ You know very little or no Italian or if you took Italian back in school, you remember very little of it.
- ✓ Your goal is to expand your knowledge of Italian. You don't want to be burdened by long-winded explanations of unnecessary grammatical terms, nor do you care to hold a scholarly discussion in Italian about Dante's *Inferno*. You just want to express yourself in clear and reasonably accurate Italian.
- ✓ You're enthusiastic about having fun while honing your Italian skills.

If any or all of these statements describe you, then you're ready to start using this book.

Icons Used in This Book

You may be looking for particular information while reading this book. To make certain types of information easier to find the following icons appear in

the left-hand margins throughout the book.

This icon highlights tips that can make learning Italian — and using it correctly — easier.

This icon points out interesting information that you shouldn't forget.

This icon highlights potential linguistic, grammatical, and cultural errors to avoid.

Languages are full of quirks that may trip you up if you're not prepared for them. This icon points to discussions of these peculiar grammar rules. Because Books III, IV, and V are nearly all grammar, you see this icon only in Books I and II.

If you're looking for information and advice about Italian culture and travel, look for this icon.

This icon marks the Talkin' the Talk dialogues in Books I and II that you can listen to in order to get a better understanding of what Italian sounds like.

Beyond the Book

HARNING

In addition to the plethora of Italian language information you find in the print book or e-book you're reading right now, this product also comes with some access-anywhere goodies on the web. Check out the eCheat Sheet at www.dummies.com/cheatsheet/italianaio for common idiomatic expressions that use the verbs **fare** (to do; to make), **avere** (to have), **essere**

(*to be*), and **andare** (*to go*); the scoop on using capital letters properly in Italian; and more.

This book comes with 29 audio tracks that allow you to hear many of the Talkin' the Talk dialogues spoken by Italian speakers. If you've purchased the paper or e-book version of Italian All-in-One For Dummies, just go to www.dummies.com/go/italianaio to access and download these tracks. (If you don't have Internet access, call 877-762-2974 within the U.S. or 317-572-3993 outside the U.S.)

Where to Go from Here

Before you start reading *Italian All-in-One For Dummies*, answer the question "how much Italian do I know?" If your answer is "not much," "nothing," or "just a little," start with Book I. If you have a foundation of Italian but find that grammar always trips you up, you may want to jump to Book III. To test your understanding of tenses and how to use them properly, Book V is the place for you. You decide your priorities, so go ahead and make your choice — there's plenty to browse and to select. **Buon divertimento**! (bwohn dee-vehr-tee-*mehn*-toh!) (*Have fun!*)

Chapter 1

Exploring Pronunciations and Italian You May Already Know In This Chapter > Taking note of the little Italian you know > Becoming familiar with basic Italian pronunciation > Putting the emphasis on the right syllable

You probably know that Italian is a Romance language, which means that Italian, just like Spanish, French, Portuguese, and some other languages, is a "child" of Latin. There was a time when Latin was the official language in a large part of Europe because the Romans ruled so much of the area. Before the Romans came, people spoke their own languages, and the mixture of these original tongues with Latin produced many of the languages and dialects still in use today.

If you know one of these Romance languages, you can often understand bits of another one of them. But just as members of the same family can look very similar but have totally different personalities, so it is with these languages. People in different areas speak in very different ways due to historical or social reasons, and even though Italian is the official language, Italy has a rich variety of dialects. Some dialects are so far from Italian that people from different regions can't understand each other.

Despite the number of different accents and dialects, you'll be happy to discover that everybody understands the Italian you speak and you understand theirs. (Italians don't usually speak in their dialect with people outside their region.) You Already Know Some Italian!

ouwiae aicii regioni, i ou rineaay raiow oonie minani.

Although Italians are very proud of their language, they have allowed some English words to enter it. They talk, for example, about gadgets, jogging, feeling, and shock; they often use the word *okay;* and since computers have entered their lives, they say **cliccare sul mouse** (kleek-*kah*-reh soohl mouse) (*to click the mouse*). Finally, there's **lo zapping** (loh *zap*-ping), which means switching TV channels with the remote. These are only a few of the flood of English words that have entered the Italian language.

In the same way, many Italian words are known in English-speaking countries. Can you think of some?

How about . . .

- **avanti** (ah-*vahn*-tee): You use this word to mean *Come in!* It can also mean *Come on!* or *Get a move on!*
- **bambino** (bahm-*bee*-noh): This is a male child. The female equivalent is **bambina** (bahm-*bee*-nah).
- **▶ bravo!** (*brah*-voh!): You can properly say this word only to one man. To a woman, you must say **brava!** (*brah*-vah!), and to a group of people, you say **bravi!** (*brah*-vee!) unless the group is composed only of women, in which case you say **brave!** (*brah*-veh!).
- ✓ ciao! (chou!): Ciao means hello and goodbye. Ciao comes from the Venetian expression sciào vostro, or schiavo vostro (skyah-voh voh-stroh) ([I am] your slave) in Italian; servants used this phrase in the 18th century when they addressed their lords.
- **✓ scusi** (*skooh-zee*): This word stands for *excuse me* and *sorry* and is

addressed to persons you don't know or to whom you speak formally. You say **scusa** (*scooh*-zah) to people you know and to children.

Getting to the root of cognates In addition to the words that have crept into the language directly, Italian and English have many cognates. A cognate is a word in one language that has the same origin as a word in another one and may sound similar. You can get an immediate picture of what cognates are from the following examples: raceporto (ah-eh-rohpohr-toh) (airport) ~ attenzione (aht-tehn-tsyoh-neh) (attention) comunicazione (koh-mooh-nee-kahtsyoh-neh) (communication) ~ importante (eem-pohrtahn-teh) (important) / incredibile (een-kreh-deebee-leh) (incredible) You understand much more Italian than you think you do. Italian and English are full of cognates. To demonstrate, read this little story with some Italian words and see how easy it is for you to understand.

It seems **impossibile** (eem-pohs-*see*-bee-leh) to him that he is now at the **aeroporto** (ah-eh-roh-*pohr*-toh) in Rome. He always wanted to come to this **città** (cheet-*tah*). When he goes out on the street, he first calls a **taxi** (*tah*-ksee). He opens his bag to see whether he has the **medicina** (mehdee-*chee*-nah) that the **dottore** (doht-*toh*-reh) gave him. Going through this **terribile traffico** (tehr-*ree*-bee-leh *trahf*-fee-koh), he passes a **cattedrale** (kaht-teh-*drah*-leh), some **sculture** (skoohl-*tooh*-reh), and many **palazzi** (pah-*laht*-tsee). He knows that this is going to be a **fantastico** (fahn-*tahs*-tee-koh) journey.

Picking up popular expressions Every language has expressions that you use so often that they almost

become routine. For example, when you give something to somebody and he or she says, "Thank you," you automatically reply, "You're welcome." This type of popular expression is an inseparable part of every language. When you know these expressions and how to use them, you're on the way to really speaking Italian.

Italian slang Dialects and other deviations from "standard" Italian are also used in different social contexts. You may hear words such as zecche (dzehk-keh) (young Italians politically engaged on the left side and dressed in a "trashy" manner), rimastini (ree-mah-stee-nee) (meaning leftovers, the term is used to jestingly refer to chain-smokers, or what's left of them!), pariolini (pah-ryoh-lee-nee) (young people from the upper middle class, politically engaged on the zecche's opposite side), and truzzi (trooht-tzsee) (youth who listen to dance, techno, and house music). You may also hear bella (behl-lah) instead of ciao (chou) (hi), tajo (tah-lyoh) (fun), tanato (tah-nah-toh) (caught; discovered), or evaporato (eh-vah-poh-rah-toh) (disappeared). Don't bother to memorize these words; they'll be outdated by the time you've managed to pronounce them.

The following are some of the most common popular expressions in Italian:

**Accidenti!* (ahch-chee-dehn-tee!) (Wow!) (Darn it!) **Andiamo!* (ahn-dyah-moh!) (Let's go!) **Che c'è?* (keh cheh?) (What's up?) **

**D'accordo?* D'accordo!* (dahk-kohr-doh? dahk-kohr-doh!) (Agreed?

**Agreed!) **E chi se ne importa?* (eh kee seh neh eem-pohr-tah?) (Who cares?) **E lo stesso.* (eh loh stehs-soh.) (It's all the same.) (It doesn't matter.) **Fantastico!* (fahn-tahs-tee-koh!) (Fantastic!) **Non fa niente.* (nohn fah nee-ehn-teh.) (Don't worry about it.) (It doesn't matter.) You say Non fa niente when someone apologizes to you for something.

- Non c'è di che. (nohn cheh dee keh.) (You're welcome.) ✓ Permesso? (pehr-mehs-soh?) (May I pass/come in?) Italians use this expression every time they cross a threshold entering a house or when passing through a crowd.
- ✓ Stupendo! (stooh-pehn-doh!) (Wonderful!) (Fabulous!) ✓ Va bene! (vah beh-neh!) (Okay!) Mouthing Off: Basic Pronunciation Italian provides many opportunities for your tongue to do acrobatics. This is really fun, because the language offers you some new sounds. This section includes some basic pronunciation hints that are important both for surfing through this book and for good articulation when you speak Italian.

Next to the Italian words throughout this book you find the pronunciation in parentheses. The following sections help you figure out how to read these pronunciations — that is, how to pronounce the Italian words. In the pronunciations, the syllables are separated with a hyphen, like this: **casa** (*kah*-zah) (*house*). Furthermore, the stressed syllable appears in italics, which means that you put the stress of the word on the italicized syllable. (See the section "<u>Stressing Syllables Properly</u>," later in this chapter, for more information about stresses.) If you master the correct pronunciation in this chapter, starting with the alphabet, you may even forego the pronunciation spelling provided, and read like a real Italian.

Starting with the alphabet What better way is there to

start speaking a language than to familiarize yourself with its alfabeto (ahl-fah-beh-toh) (alphabet)? Table 1-1 shows you all the letters as well as how each one sounds. Knowing how to pronounce the Italian alphabet is essential to pronouncing all the new words you learn. Note that the Italian alphabet has only 21 letters: Missing are j, k, w, x, and y (which have crept into some Italian words now used in Italy).

Listen to the alphabet on Track 1 as many times as you need to in order to get down the right sounds. In the long run, this will help you be understood when you communicate in Italian.

Table 1-1	The Italian Alphabet		
Letter	Pronunciation	Letter	Pronunciation
а	ah	b	bee
С	chee	d	dee
е	eh	f	<i>ehf</i> -feh
g	jee	h	<i>ahk</i> -kah
i	ee	j	ee <i>loohn</i> -gah
k	<i>kahp</i> -pah	I	<i>ehl</i> -leh
m	<i>ehm</i> -meh	n	<i>ehn</i> -neh
0	oh	р	pee
q	kooh	r	<i>ehr</i> -reh
S	<i>ehs</i> -seh	t	tee
u	ooh	v	veeh
W	dohp-pyah vooh	х	eeks
у	<i>eep</i> -see-lohn	z	<i>dzeh</i> -tah

Vowels When it comes to vowels, the sounds aren't that new, but the connection between the written letter and the actual pronunciation isn't quite the same as it

is in English.

Italian has five written vowels: **a, e, i, o,** and **u.** The following sections tell you how to pronounce each of them.

The vowel "a"

In Italian, the letter **a** has just one pronunciation. Think of the sound of the *a* in the English word *father*. The Italian **a** sounds just like that.

To prevent you from falling back to the other *a* sounds found in English, the Italian **a** appears as (ah) in this book, as shown earlier in **casa** (*kah*-sah) (*house*). Here are some other examples: **albero** (*ahl*-beh-roh) (*tree*) **marmellata** (mahr-mehl-*lah*-tah) (*jam*) **sale** (*sah*-leh) (*salt*) The vowel "e"

To pronoun the **e**, try to think of the sound in the word *day*, which comes very close to the Italian **e**. In this book, you see the **e** sound as (eh). For example: **sole** (*soh*-leh) (*sun*) **peso** (*peh*-zoh) (*weight*) **bere** (*beh*-reh) (*to drink*) The Italian **e** actually has two pronunciations: an open **e** and a closed **e**. The open **e** sounds like the *e* in the English words *exit* and *bet* and in the Italian **ecco** (*ehk*-koh) (*here we go*) (*here it is*), **è** (*eh*) (*he/she/it is*), and **festa** (*feh*-stah) (*party*). You pronounce the closed **e** like the *a* in the English words *late* and *day*, such as in the Italian words **e** (eh) (*and*), **nemico** (neh*mee*-koh) (*enemy*), and **nome** (*noh*-meh) (*name*). How do you know when to pronounce the open or closed **e?** You listen to many Italian songs and native Italian speakers and follow their lead.

The vowel "i"

The Italian **i** is simply pronounced (ee), as in the English word *see*. Here are some examples: **cinema** (*chee*-neh-mah) (*cinema*) **bimbo** (*beem*-boh) (*little boy*) **vita** (*vee*-tah) (*life*) The vowel "o"

The Italian **o** is pronounced as the *o* in the English (from the Italian) *piano*, and the pronunciation appears as (oh). Try it out on the following words: domani (doh-mah-nee) (tomorrow) piccolo (peek-koh-loh) (little; small) dolce (dohl-cheh) (sweet) Just as the **e** has two pronunciations for the open or closed **e**, so does the **o**. You pronounce the open **o** in Italian like the *o* in the English word soft: buono (bwoh-noh) (good), notte (noht-teh) (night), and nove (noh-veh) (nine). The closed **o** sounds like the English word cold, which you see in Italian words like sole (soh-leh) (sun), voto (voh-toh) (vow), and torta (tohr-tah) (cake). Again, the best way to get familiar with the two pronunciations is to listen to native Italian speakers and practice.

The vowel "u"

The Italian **u** always sounds like the English (ooh), as the *oo* in *zoo*. Here are some sample words: \checkmark **tu** (tooh) (*you*) \checkmark **luna** (*looh*-nah) (*moon*) \checkmark **frutta** (*frooht*-tah) (*fruit*) Pronunciation peculiarities You'll come across some sounds and spellings that aren't so familiar, for example: \checkmark ohy as the *oi* in *oink*: **noi** (nohy) (*we*) \checkmark ahy as the *i* in **ice: dai** (dahy) (*you give*) \checkmark ee as in *feet*: **diva** (*dee*-vah) (*diva*) \checkmark ehy as the *ai* in *aid*: **lei** (lehy) (*she*) \checkmark ou as in *out*: **auto** (*ou*-toh) (*car*) Consonants Italian has the same consonants that English does. You pronounce most of them the same way in Italian as you pronounce them in English, but others have noteworthy differences.

- b: As in bene (beh-neh) (well) d: As in dare (dah-reh) (to give) f: As in fare (fah-reh) (to make) l: As in ladro (lah-droh) (thief) m: As in madre (mah-dreh) (mother) n: As in no (noh) (no) p: As in padre (pah-dreh) (father) t: As in treno (treh-noh) (train). Make certain to exaggerate the t when it's doubled, like in the word spaghetti (spah-geht-tee).
- **v:** As in **vino** (*vee*-noh) (*wine*) Some consonants don't really exist in Italian except in some foreign words that have entered the language.
- **j**: It sounds like the *j* in *jam* and exists mostly in foreign words such as **jogging**, **jet**, and **jeans**.
- **k**: You find it in words like **okay**, **ketchup**, and **killer**.
- **w**: You find it in some foreign words (for the most part English words), like **whiskey**, **windsurf**, and **wow**.
- **x:** As with **j, k,** and **w, x** doesn't really exist in Italian, with the difference that "**x** words" derive mostly from Greek. Examples include **xenofobia** (kseh-noh-foh-*bee*-ah) (*xenophobia*) and **xilofono** (ksee-*loh*-foh-noh) (*xylophone*).
- ✓ y: The letter y normally appears only in foreign words, like yogurt, hobby, and yacht.

The consonants in the following sections are pronounced differently than they are in English.

The consonant "c"

The Italian **c** has two sounds, depending on which letter follows it: \checkmark **Hard**

c: When **c** is followed by **a**, **o**, **u**, or any consonant, you pronounce it as in the English word *cat*, indicated by the pronunciation (k). Examples include **casa** (*kah*-sah) (*house*), **colpa** (*kohl*-pah) (*guilt*; *fault*), and **cuore** (*kwoh*-reh) (*heart*).

To get the (k) sound before **e** and **i**, you must put an **h** between the **c** and the **e** or **i**. Examples include **che** (keh) (*what*), **chiesa** (*kyeh*-zah) (*church*), and **chiave** (*kyah*-veh) (*key*).

✓ **Soft c:** When **c** is followed by **e** or **i**, you pronounce it as you do the first and last sounds in the English word *church*; therefore, the pronunciation is (ch). Examples include **cena** (*cheh*-nah) (*dinner*), **cibo** (*chee*-boh) (*food*), and **certo** (*chehr*-toh) (*certainly*).

To get the (ch) sound before **a**, **o**, or **u**, you have to insert an **i**. This **i**, however, serves only to create the (ch) sound; you don't pronounce it. Examples include **ciao** (chou) (*hello*; *goodbye*), **cioccolata** (chok-koh-*lah*-tah) (*chocolate*), and **ciuccio** (*chooh*-choh) (*baby's pacifier*).

This pronunciation scheme sounds terribly complicated, but in the end, it's not that difficult. Here it is in another way, which you can take as a little memory support: **ce**ra, **ci**bo, **ce**leste, **ci**nesei, **ce**nere = (ch) Mi**che**le, **chio**do, **chia**ve, **che**, **che**rubino = (k) The consonant "g"

The Italian **g** behaves the same as the **c**, so it's presented here the same way: \checkmark **Hard g:** When **g** is followed by **a**, **o**, **u**, or any consonant, you pronounce it as you pronounce the *g* in the English word *good*, and the pronunciation looks like (g). Examples include **gamba** (*gahm*-bah) (*leg*), **gomma** (*gohm*-mah) (*rubber*), and **guerra** (*gweh*-rah) (*war*).

To get the (g) sound before **e** or **i**, you must put an **h** between the letter **g** and the **e** or **i**. Examples include **spaghetti** (spah-*geht*-tee) (*spaghetti*), **ghiaccio** (*gyahch*-choh) (*ice*), and **ghirlanda** (geer-*lahn*-dah) (*wreath*).

✓ **Soft g:** When **g** is followed by **e** or **i**, you pronounce it as you do the first sound in the English word *job*; therefore, the pronunciation is (j). Examples include **gentile** (jehn-tee-leh) (*kind*), **giorno** (*johr*-noh) (*day*), and **gelosia** (jeh-loh-zee-ah) (*jealousy*).

To get the (j) sound before **a**, **o**, or **u**, you have to insert an **i**. The **i** serves only to indicate the proper sound; you don't pronounce it. Examples include **giacca** (*jahk*-kah) (*jacket*), **gioco** (*joh*-koh) (*game*), and **giudice**

(jooh-dee-cheh) (judge).

Here's another little pattern to help you remember these pronunciations: **ga**mba, **go**mma, **gu**erra, **ghia**ccio, spa**gh**etti = (g) **ge**ntile, **gi**orno, **gia**cca, **gio**co, **giu**dice = (j) The consonant "h"

The consonant **h** has only one function: namely, to change the sound of **c** and **g** before the vowels **e** and **i**, as described earlier. It also appears in foreign expressions such as *hostess*, *hit parade*, and *hobby*, and in some forms of the verb **avere** (ah-*veh*-reh) (*to have*), but it's always silent.

The consonant "q"

Q exists only in connection with **u** followed by another vowel; that is, you always find **qu**. The **q** is pronounced like (k), and **qu** is, therefore, pronounced (kw). Examples include **quattro** (*kwaht*-troh) (*four*), **questo** (*kwehs*-toh) (*this*), and **quadro** (*kwah*-droh) (*painting*; *framed art*).

The consonant "r"

The Italian **r** is not pronounced with the tongue in the back, as it is in English, but trilled at the *alveolar ridge*, which is the front part of your palate, right behind your front teeth. You have to practice it. In the beginning, you may not find this pronunciation manageable, but practice makes perfect!

Here are some words to help you practice: **radio** (*rah*-dee-oh) (*radio*) **reference** (pehr fah-voh-reh) (*please*) **prego** (*preh*-goh) (*you're welcome*)

Using gestures Italians love to emphasize their words with gestures. For example, they use gestures to express the following feelings: Ho fame (oh fah-meh) (I'm hungry), Me ne vado (meh neh vah-doh) (I'm leaving), and E chi se ne importa? (eh kee seh neh eem-pohrtah?) (Who cares?). Needless to say, a flood of rude gestures exist as well.

I Infortunataly, describing gestures in words is too difficult, because Italian body language is a

science and is hard for non-Italians to copy. You also have to make the right facial expressions when performing these gestures. These gestures generally come naturally and spontaneously, and you're sure to see some as you observe Italian life. Still, there are some practical, useful gestures that you may want to make when you're with Italians. Greeting and saying goodbye, for example, are accompanied by a common gesture — hugging and kissing. Italians seek direct contact when greeting one another. When you're not very familiar with a person, you shake hands. But when you know a person well or you have an immediate good feeling, you kiss cheek to cheek; that is, you don't really touch with your lips, but only with your cheek.

The consonant "s"

S is sometimes pronounced as the English *s*, as in *so*. In this case, the pronunciation is (s). When in between vowels, it's pronounced like the English *z*, as in *zero*; in these cases, you'll see (z) as the pronunciation. Examples include **pasta** (*pahs*-tah) (*pasta*), **solo** (*soh*-loh) (*only*), **chiesa** (*kyeh*-zah) (*church*), and **gelosia** (jeh-loh-*zee*-ah) (*jealousy*).

The consonant "z"

A single **z** is pronounced (dz) — the sound is very similar to the English *z* in *zero*, with a (d) sound added at the beginning, as in **zero** (*dzehr*-oh) (*zero*). Just try it. When the **z** is doubled, you pronounce it more sharply, like (t-ts), as in **tazza** (*taht*-tsah) (*cup*; *mug*). Furthermore, when **z** is followed by the letter **i**, it also has a (ts) sound, like in the word **nazione** (nah-*tsyoh*-neh) (*nation*).

Double consonants When you encounter double consonants in Italian, you have to pronounce each instance of the consonant or lengthen the sound. The difficult part is that there's no pause between the consonants.

Doubling the consonant usually changes the meaning of the word. So, to make sure that your Italian is understandable, emphasize doubled consonants well. To help you pronounce words with double consonants correctly, the pronunciations include the first consonant at the end of one syllable and the other one at the beginning of the following one, as in these examples:

nono (noh-noh) (ninth) nonno (nohn-noh) (grandfather) pala (pah-lah) (shovel) palla (pahl-lah) (ball) Try it once again: bello (behl-loh) (beautiful) caffè (kahf-feh) (coffee) cochio (ohk-kyoh) (eye) spiaggia (spyahj-jah) (beach) Consonant clusters Certain consonant clusters

have special sounds in Italian. Here they are: **// gn** is pronounced as the English (ny). The sound is actually the same as in the Spanish word **señorita** (seh-nyoh-*ree*-tah) (*miss*), or better yet, an Italian word like **gnocchi** (*nyohk*-kee).

- **✓ gl** is pronounced in the back of the throat like the English word *million* in words like **gli** (lyee) (*the*) and **famiglia** (fah-*mee*-lyah) (*family*). It doesn't sound anything like the English *g*.
- ✓ sc follows the same rules of the soft and hard c from the previous section. It's pronounced as in the English scooter when it comes before a, o, u, or h that is, as in scala (skah-lah) (scale), sconto (skohn-toh) (discount), and scuola (skwoh-lah) (school). Before e and i, it's pronounced like the sh in cash. Examples of this pronunciation include scena (sheh-nah) (scene), miscela (mee-sheh-lah) (mixture), and scimmia (sheem-myah) (monkey).

Stressing Syllables Properly Stress is the audible accent that you put on a syllable as you speak it. One syllable always gets more stress than all the others. (A reminder: In this book, stressed syllables appear in italic.) Some words give you a hint as to where to stress them: They have an accent grave (') or acute (') above one of their letters. Here are some examples: ightharpoonupcaffè (kahf-feh) (coffee) ightharpoonup città (cheettah) (city) - lunedì (looh-neh-dee)
(Monday) - perché (pehr-keh) (why) però (peh-roh) (but) - università (oohnee-vehr-see-tah) (university) - virtù
(veer-tooh) (virtue)

Differences between dialects and the Italian language The different peoples living in the Italian peninsula have only recently been united under the common banner of "Italian." Indeed, a long period of political and social disunity characterized much of Italy's history. Following the fall of the Roman Empire in 476 CE, the Italian peninsula was disjointed by repeated invasions that ushered in an era of internal division that would last until the 18th century. After the Middle Ages, merchants, artists, and artisans from the Italian peninsula were recognized as "Italian" by outsiders, but they identified themselves based on their city of origin and spoke regional dialects. In the 1500s, the issue of having a literary Italian language was addressed, and it was in part resolved by the choice of adopting the

provincialism of Italy was exhibited even more distinctly by illiterate peasants, who composed 80 percent of the Italian population in the 19th century. When Italy was politically unified in 1861, the Italian government promoted national literacy and the adoption of a standard Italian language to build a cohesive social identity.

In the proper context, the use of regional words or expressions helps to express particular nuances of meaning and to render communication playful. Italian dialects correspond to the geographical areas that characterize Italy. It's possible to distinguish among a northern Italian area, an Italian Tuscan area, an Italian central area, and a southern Italian area. Each of these areas is home to several regional dialects.

For example, you can say **ragazza** (rah-*gaht*-tsah) (*girl*) in ten different ways, as you can see in this table.

DialectRegioncarosa (kah-roh-zah)Pugliacarusa (kah-rooh-zah)Sicilia

ciumachella (choo-mah-kehl-lah) Lazio

fiola (fyoh-lah) Umbria

guagliona (gwah-*lyoh*-nah) Campania

putela (pooh-teh-lah) Trentino Alto Adige

mata (mah-tah)Piemontesuéna (sweh-nah)Liguriatosa (toh-sah)Venetovagnona (vah-nyoh-nah)Puglia

Only vowels can have accents, and in Italian, all vowels at the end of a word can have this accent (`). If there's no accent in the word, you're unfortunately left on your own. A rough tip is that Italian tends to have the stress on the

penultimate (next-to-last) syllable. But there are too many rules and exceptions to list them all here!

Fortunately, only a few words have the same spelling and only an accent to distinguish them. But it can be a very important distinction, as in the following example: \mathbf{e} (eh) (and) and \mathbf{e} (eh) (he/she/it is) are distinguished only by the accent on the vowel and from a closed and opened sound in the pronunciation.

Chapter 2

Dealing with Numbers, Dates, and Time In This Chapter

Counting to a billion Using ordinal numbers to indicate sequence Naming the days, months, and seasons Talking about the time Getting familiar with the metric system

Numbers crop up in all aspects of conversation, from counting, to telling someone your phone number, to putting things in order ("I went to Rome first, then Bologna second"). The good news is, in Italian, numbers are reliably straightforward, even though using them for dates, for example, may not seem so. This chapter gets you up-to-speed on counting, chatting about time and date, and using numbers with confidence in Italian.

Counting from Zero to a Billion: Cardinal Numbers To express how many glasses of wine or scoops of gelato you want, you have to know your numbers. <u>Table 2-1</u> provides some of the more useful cardinal numbers, from zero to a billion. Listen to Track 2 to hear a selection of numbers in Italian: 0 to 25, 30, 40, and 50.

Table 2-1 Counting from Zero to a Billion

Number	Italian	Pronunciation
0	zero	dzeh-roh
1	uno	ooh-noh
2	due	dooh-eh
3	tre	treh
4	quattro	kwaht-troh
5	cinque	cheen-kweh
6	sei	sey
7	sette	seht-teh
8	otto	<i>oht</i> -toh
9	nove	noh-veh
10	dieci	dyeh-chee
11	undici	oohn-dee-chee
12	dodici	doh-dee-chee
13	tredici	treh-dee-chee
14	quattordici	kwaht-tohr-dee-chee
15	quindici	kween-dee-chee
16	sedici	seh-dee-chee
17	diciassette	dee-chahs-seht-teh
18	diciotto	dee-choht-toh
19	diciannove	dee-chahn- <i>noh</i> -veh
20	venti	vehn-tee
21	ventuno	vehn-tooh-noh
22	ventidue	vehn-tee-dooh-eh
23	ventitré	vehn-tee-treh
24	ventiquattro	vehn-tee-kwaht-troh
25	venticinque	vehn-tee-cheen-kweh
26	ventisei	vehn-tee-sey
27	ventisette	vehn-tee-seht-teh
28	ventotto	vehn-toht-toh
29	ventinove	vehn-tee-noh-veh
30	trenta	trehn-tah
40	quaranta	kwah- <i>rahn</i> -tah

50	cinquanta	cheen- <i>kwahn</i> -tah
60	sessanta	sehs- <i>sahn</i> -tah
70	settanta	seht- <i>tahn</i> -tah
80	ottanta	oht- <i>tahn</i> -tah
90	novanta	noh- <i>vahn</i> -tah
100	cento	chen-toh
101	centouno	chen-toh-ooh-noh
200	duecento	dooh-eh-chehn-toh
300	trecento	treh-chehn-toh
400	quattrocento	kwaht-troh-chehn-toh
500	cinquecento	cheen-kweh-chehn-toh
600	seicento	sey-chehn-toh
700	settecento	seht-teh-chehn-toh
800	ottocento	oht-toh-chehn-toh
900	novecento	noh-veh-chehn-toh
1,000	mille	meel-leh
2,000	duemila	dooh-eh-mee-lah
10,000	diecimila	dyeh-chee-mee-lah
100,000	centomila	chehn-toh-mee-lah
105,000	centocinquemila	chehn-toh-cheen-kweh-mee-lah
1,000,000	un milione (di)	oohn mee-lyoh-neh
1,000,000,000	un miliardo (di)	oohn mee- <i>lyahr</i> -doh

Building numbers in Italian Before you can get very far with using numbers in Italian, you have to know how to build them. For example, say you have a powerful appetite and want to order 12,640 scoops of gelato. How do you convey that specific number? You'll be happy to know that you build Italian numbers in a direct manner, similar to English. When building Italian numbers, you spell out large numbers as one word, without the use of and (e) to

connect them. So 12,640 is written (and spoken) as dodicimilaseicentoquaranta (doh-dee-chee-mee-lah-sey-chehn-toh-kwah-rahn-tah).

To build numbers in Italian, simply add the larger number at the beginning, as in the following examples:

- 2 **due**
- 22 **ventidue**
- 122 **centoventidue**
- 422 quattrocentoventidue
- 1,422 millequattrocentoventidue
- 3,422 tremilaquattrocentoventidue

Here are some other specifics you need to know about using numbers in

Italian: Some handwritten numbers, such as 1, 4, 7, and 9, look different in Italian from their English counterparts. See <u>Figure 2-1</u>.

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Illustration by Wiley, Composition Services Graphics Figure 2-1: Handwritten Italian numbers 1, 4, 7, and 9.

- ✓ Italian uses periods and commas in numbers differently from English. For example, **1.200** in Italian is *1,200* in English. Remembering this difference is particularly important when looking at bills. A dinner that costs €36,00 differs greatly from one that costs €36.00!
- ✓ Telephone numbers are usually separated by periods rather than hyphens and are broken into units of two rather than three. Italian speakers often say the units of two digits as one number; for example, 21.30.52 would be said ventuno, trenta, cinquantadue (vehn-tooh-noh, trehn-tah, cheen-kwahn-tah-dooh-eh). A seven-digit number may be given as 4.21.30.52, or quattro, ventuno, trenta, cinquantadue (kwaht-troh, vehn-tooh-noh, trehn-tah, cheen-kwahn-tah-dooh-eh). However, nothing can stop you from simply saying each individual digit to relay a phone number, such as due, uno, tre, zero, cinque, due (dooh-eh, ooh-noh, treh, dzeh-roh, cheen-kweh, dooh-eh).

Speaking numbers like a native When speaking numbers in general, you want to maintain the fluid nature of spoken Italian. To this end, from 20 through 90, the numbers 1 (uno) and 8 (otto) contract, meaning they drop the final vowel from venti (vehn-tee), trenta (trehn-tah), and so on, before adding uno (ooh-noh) or otto (oht-toh).

So although some numbers follow the counting pattern, such as 22 (**ventidue**) (vehn-tee-*dooh*-eh) or 75 (**settantacinque**) (seht-*tahn*-tah-*cheen*-kweh), others, like 21 (**ventuno**, rather than **ventiuno**) (vehn-*tooh*-noh) and 68 (**sessantotto**, not **sessantaotto**) (sehs-sahn-*toht*-toh), drop the final vowel from the tens and flow directly into **uno** and **otto**.

Read the following numbers, paying close attention to the *musicality*, or the flow of sound, in each example.

SEMEMBER

ventotto (vehn-toht-toh) **trentuno** (trehn-tooh-noh) **cinquantuno** (cheen-kwahn-tooh-noh) **sessantotto** (sehs-sahn-toht-toh) **novantuno** (noh-vahn-tooh-noh) **quarantotto** (kwah-rahn-toht-toh) Also, numbers ending in 3 require the use of an accent when written out. Thus, the number **tre** (treh) when added onto one of the tens becomes **tré**, as in **ventitré** (vehn-tee-treh).

One (**uno**) is the only cardinal number that agrees in number (only singular) and gender with words it modifies. It works in the same way as the indefinite article.

un ragazzo (oohn rah-gaht-tsoh) (a boy) una ragazza (ooh-nah rah-gaht-tsah) (a girl) uno studente (ooh-noh stooh-dehn-teh) (a male student) una casa (ooh-nah kah-sah) (a house) uno zio (ooh-noh dzee-oh) (an uncle) un'amica (ooh-nah-mee-kah) (a female friend)

Cardinal numbers with special meanings

Certain cardinal numbers, accompanied by the masculine singular definite article il (eel) or l', have specialized meanings, particularly when making historical, literary, or art historical references. Il Trecento (eel treh-chen-toh), Il Quattrocento (eel kwaht-troh-chen-toh), and so on, refer to the 1300s, the 1400s, and so on, which is certainly easier than the English naming of centuries, where the 14th century refers to the 1300s. For example, Petrarch (Petrarca), inventor of the sonnet form of poetry, lived during the Trecento (also written as '300). Michelangelo lived during both the Quattrocento (1400s) and the Cinquecento (cheen-kweh-chen-toh) (1500s). The High Renaissance refers to that time in the Cinquecento (1500s) when the focus of effort and artists moved from Florence to Rome, A study of 20th-century literature would be a study of the literature of the Novecento (nohveh-chen-toh) (1900s).

Other nouns that derive from the cardinal numbers include references to large quantities (hundreds = centinaia [chen-tee-nah-yah]; thousands = migliaia [mee-lyah-yah]). Also, by dropping the final vowel from a number and adding -enne, you can refer to a person of a certain age. A diciottenne (dee-choht-tehn-neh) is an 18-year-old; a ventenne (vehn-tehn-neh) is a 20-year-old.

covered later in this chapter, Italian reverses the order of street numbers and zip codes from the typical pattern in English. In Italian, numbers follow street names and precede city names, so an address may read something like this: Dott. Duilio Falcone Via Verdi, 86

20000 Firenze (FI), Italia This reverse order isn't the only thing that can make street addresses confusing in Italian. Occasionally, business addresses include a number and a color (such as rosso [rohs-soh] [red]), and residential numbers are followed by a different color (blu [blooh] [blue], for example). A street may have two buildings with the same number but with a color added. For example, Via Verdi, 86blu (vee-ah vehr-dee, oht-tahn-tah-sey blooh) may indicate a residence; Via Verdi, 86rosso (vee-ah vehr-dee, oht-tahn-tah-sey rohs-soh) may indicate a store. These same numbers can be on different buildings, blocks apart, with only the color indicating the correct site.

Putting Things in Order: Ordinal Numbers To express the order, placement, or sequence of things (such as first, fourth, and eighth), you use ordinal numbers. Unlike cardinal numbers, ordinal numbers agree in gender with the nouns or pronouns they modify.

<u>Table 2-2</u> lists examples of ordinal numbers in Italian. Note that for numbers one through ten, the ordinal numbers are irregular, meaning they don't follow the pattern of simply adding **-esimo** (*eh*-see-moh) to their cardinal form. You'll have to memorize these.

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From 11 to infinity, you form ordinal numbers by dropping the final vowel of cardinal numbers and adding **-esimo**, with stress on the **e**. Here are some examples: **dodicesimo** (12th) (doh-dee-cheh-see-moh) **trentaquattresimo** (34th) (trehn-tah-kwaht-treh-see-moh) **centesimo** (100th) (chehn-teh-see-moh) The only exception to this rule is a cardinal number that ends in **-tré**. In this case, you retain the final vowel, but the stress doesn't change: **ventitreesimo** (23rd) (vehnt-tee-treh-eh-see-moh) **cinquantatreesimo** (53rd) (cheen-kwahn-tah-treh-eh-see-moh) Table 2-2 Ordinal Numbers

Italian	Pronunciation	Translation
primo/prima	pree-moh/pree-mah	first
secondo/seconda	seh-kohn-doh/seh-kohn-dah	second
terzo/terza	tehr-tsoh/tehr-tsah	third
quarto/quarta	kwahr-toh/kwahr-tah	fourth
quinto/quinta	kween-toh/kween-tah	fifth
sesto/sesta	sehs-toh/sehs-tah	sixth
settimo/settima	seht-tee-moh/seht-tee-mah	seventh
ottavo/ottava	oht- <i>tah</i> -voh/oht- <i>tah</i> -vah	eighth
nono/nona	noh-noh/noh-nah	ninth
decimo/decima	deh-chee-moh/deh-chee-mah	tenth
undicesimo/undicesima	oohn-dee-cheh-see-moh/oohn-dee-cheh-see-mah	eleventh
quindicesimo/quindicesima	kween-dee-cheh-see-moh/kween-dee-cheh-see-mah	fifteenth
ventesimo/ventesima	vehn-teh-see-moh/vehn-teh-see-mah	twentieth
ventunesimo/ventunesima	vehn-tooh- <i>neh</i> -see-moh/vehn-tooh- <i>neh</i> -see-mah	twenty-first
ventitreesimo/ventitreesima	vehn-tee-treh-eh-see-moh/vehn-tee-treh-eh-see-mah	twenty-third
trentesimo/trentesima	trehn-teh-see-moh/trehn-teh-see-mah	thirtieth
sessantesimo/sessantesima	sehs-sahn- <i>teh</i> -see-moh/sehs-sahn- <i>teh</i> -see-mah	sixtieth
centesimo/centesima	chehn-teh-see-moh/chehn-teh-see-mah	hundredth
millesimo/millesima	meel-leh-see-moh/meel-leh-see-mah	thousandth

Here are several things to keep in mind when using ordinal numbers: ✓ You want to make sure the ordinal number that precedes a noun agrees in number and gender with that noun. For example: È la quarta persona nella fila. (eh lah *kwahr*-tah pehr-soh-nah *nehl*-lah *fee*-lah.) (*He is the fourth person in line.*) Questo è il nono figlio! (*kweh*-stoh eh eel *noh*-noh *fee*-lyoh!) (*This is the ninth son!*) prima donna (*pree*-mah *dohn*-nah) (*first lady*) i primi libri (ee *pree*-mee *lee*-bree) (*the first books*) ✓ To indicate something that has happened for the umpteenth time, you can use ennesimo/ennesima. Note that in the following example, ennesima is feminine and singular, as is the noun it modifies, volta.

È l'ennesima volta che me ne parla. (eh lehn-neh-see-mah vohl-tah keh meh neh pahr-lah.) (It's the umpteenth time he has talked to me about it.)
To refer to someone whose title carries a number (such as a king like Henry II), you use Roman numerals in English and say, "Henry the Second." In Italian, you may also use a Roman numeral, but you don't use the article.

Enrico Secondo (ehn-ree-koh seh-kohn-doh) (Henry the Second; Henry II) Carlo Quinto (kahr-loh kween-toh) (Charles the Fifth; Charles V)

You can abbreviate ordinal numbers by placing an o or an a in a raised, or superscript, position to agree in gender with what you're talking about. For example: 1º piano (pree-moh pyah-noh) (1st floor)

5ª casa (kween-tah kah-sah) (5th house) Looking at the Calendar: Days, Months, and Seasons In this day and age, to keep track of appointments or social events (for yourself and others), you need a calendar. To talk about when an event occurs or what date marks a special anniversary, you need to know the days of the week and months of the year in Italian. This section provides all the info you need to know to navigate the calendar and the seasons in Italian.

Days of the week In English, you generally start naming the days of the week with Sunday, and you end the week with Saturday. In Italian, however, you begin with Monday (lunedì) (looh-neh-dee) and end with Sunday (domenica) (doh-meh-nee-kah), which is how the days are organized in <u>Table 2-3</u>. Note that in Italian, the days aren't capitalized as they are in English, unless they begin a sentence.

Table 2-3 Days of the Week

Italian	Pronunciation	Translation
lunedì	looh-neh- <i>dee</i>	Monday
martedì	mahr-teh- <i>dee</i>	Tuesday
mercoledì	mehr-koh-leh-dee	Wednesday
giovedì	joh-veh- <i>dee</i>	Thursday
venerdì	veh-nehr-dee	Friday
sabato	sah-bah-toh	Saturday
domenica	doh- <i>meh</i> -nee-kah <i>Sunday</i>	

All the days except **domenica** (doh-*meh*-nee-kah) (*Sunday*) are masculine. Using the definite article with the day names changes their meaning, a specific day to "every" one of those days. For example: **La domenica andavamo dalla nonna.** (lah doh-*meh*-nee-kah ahn-dah-*vah*-moh *dahl*-lah *nohn*-nah.) (*Every Sunday, we used to go to Grandmother's.*) **Il lunedì vado a scuola.** (eel looh-neh-*dee vah*-doh ah *skwoh*-lah.) (*Every Monday, I go to school.*) **Il sabato non lavorano.** (eel *sah*-bah-toh nohn lah-*voh*-rah-noh.) (*They don't work on Saturdays.*) **Chiuso il mercoledì.** (*kyooh*-soh eel mehr-koh-leh-*dee.*) (*Closed Wednesdays.*) Months and seasons of the year Being able to express the day will get you only so far; you also need to know the months of the year, which are listed in <u>Table 2-4</u>. As with days of the week, the months aren't capitalized in Italian.

Table 2-4 Months of the Year

Italian	Pronunciation	Translation
gennaio	jehn- <i>nah-</i> yoh	January
febbraio	fehb- <i>brah-</i> yoh	February
marzo	<i>mahr</i> -tsoh	March
aprile	ah- <i>pree</i> -leh	April

maggio	<i>mahj</i> -joh	May
giugno	<i>jooh</i> -nyoh	June
luglio	looh-lyoh	July
agosto	ah- <i>goh</i> s-toh	August
settembre	seht-tehm-breh	September
ottobre	oht-toh-breh	October
novembre	noh-vehm-breh	November
dicembre	dee- <i>chehm</i> -breh	December

To remember which months have 31, 30, or 28 (sometimes 29) days, this children's rhyme can help: **Trenta giorni ha novembre, con aprile, giugno e settembre. Di ventotto ce n'è uno. Tutti gli altri ne han trentuno.** (*trehn*-tah *johr*-nee ah noh-*vehm*-breh kohn ah-*pree*-leh *jooh*-nyoh eh seht-*tehm*-breh. dee vehn-*toht*-toh cheh neh *ooh*-noh. *tooht*-tee lyee *ahl*-tree neh ahn trehn-*tooh*-noh.) (*Thirty days hath November, with April, June, and September. With twenty-eight days there is but one. All the others have thirty-one.*) Half of the seasons in Italian are feminine, and the other half are masculine. And, like the days of the week and months of the year, they're not capitalized.

✓ la primavera (lah pree-mah-veh-rah) (spring) ✓ l'estate (leh-stah-teh) (summer) ✓ l'autunno (lou-toohn-noh) (fall; autumn) ✓ l'inverno (leen-vehr-noh) (winter) To say during the summer or winter or whichever season, you say ✓ in estate (een eh-stah-teh) (during/in the summer) ✓ in inverno (een een-vehr-noh) (during/in the winter) Specific dates In Italian, you use cardinal numbers to express a specific date, except for the first day of the month. For example: Oggi è il primo settembre. (ohj-jee eh eel pree-moh seht-tehm-breh.) (Today is September 1st.) Domani sarà il due. (doh-mah-nee sah-rah eel dooh-eh.) (Tomorrow is the 2nd.) Il mio compleanno è il quattro settembre. (eel mee-oh kohm-pleh-ahn-noh eh eel kwaht-troh seht-tehm-breh.) (My birthday is September 4th.) Loro si sposano l'otto giugno. (loh-roh see spoh-sah-noh loht-toh jooh-nyoh.)

(*They are getting married June 8th.*) Here are a few more specifics on how to note dates in Italian: \checkmark The day and numbers always precede the name of the month.

Lunedì, 12 maggio, è il suo compleanno. (looh-neh-*dee*, *doh*-dee-chee *mahj*-joh, eh eel *sooh*-oh kohm-pleh-*ahn*-noh.) (*Monday*, *May 12th*, *is his birthday*.) **Ma il suo onomastico è il 4 novembre.** (mah eel *sooh*-oh oh-noh-*mah*-stee-koh eh eel *kwaht*-troh noh-*vehm*-breh.) (*But his Saint's Day is November 4th*.)
When you make a date or an appointment in Italian, as in English, you want to specify the day, the month, and the date. For example, you may want to fill in your own calendar with appointments as you discover how to say the dates.

Domenica, undici maggio, vado a una festa. (doh-*meh*-nee-kah, *oohn*-dee-chee *mahj*-joh, *vah*-doh ah *ooh*-nah *feh*-stah.) (*Sunday, May 11th, I'm going to a party.*)
To add a year to a date, put it after the day, number, and month.

giovedì, 4 settembre 1947 (joh-veh-*dee*, *kwaht*-troh seht-*tehm*-breh *meel*-leh-noh-veh-*chen*-toh-kwah-rahn-tah-*seht*-the) (*Thursday*, *September 4*, *1947*) **l'undici ottobre 2006** (*loohn*-dee-chee oht-*toh*-breh dooh-eh-*mee*-lah-sey) (*October 11*, *2006*) To place something *in* a specific year, you use the contracted preposition **nel** (*in the*).

Luisa è nata nel 1983. (looh-*ee*-sah eh *nah*-tah nehl *meel*-leh-noh-veh-*chen*-toht-than-tah-*treh*.) (*Luisa was born in 1983*.) Generally, you abbreviate dates in the same order you write them. In Italian, that means day/month/year. Sometimes, you may see the month written with a Roman numeral. Also, periods are often used instead of slashes. So you can write December 10, 2012, as **10 dicembre, 2012**

10/12/2012 or **10.12.2012**

10/XII/2012 or 10.XII.2012

To ask questions about dates, the following expressions may prove useful.

Che giorno è oggi? (keh johr-noh eh ohj-jee?) (What day is today?) E domani? (eh doh-mah-nee?) (And tomorrow?) E ieri? (eh yeh-ree?) (And yesterday?) E l'altro ieri? (eh lahl-troh yeh-ree?) (And the day before yesterday?) E dopo domani? (eh doh-poh doh-mah-nee?) (And the day after tomorrow?) Quando è il tuo compleanno? (kwahn-doh eh eel twoh

kohm-pleh-*ahn*-noh?) (*When is your birthday?*) Talkin' the Talk Sarah is doing a home stay with an Italian family in Castellaneta. They

are getting to know each other. (Track 3) Host Mom: **Sarah, quanti fratelli hai?**

sah-rah, kwahn-tee frah-tehl-lee ahy? Sarah, how many brothers and sisters do you have?

Sarah: Ho un fratello e due sorelle.

oh oohn frah-tehl-loh eh dweh soh-rehl-leh.

I have one brother and two sisters.

Host Mom: **Quanti anni hanno?** *kwahn*-tee *ahn*-nee *ahn*-noh? *How old are they?*

Sarah: Mio fratello David ha dodici anni.

mee-oh frah-tehl-loh David ah doh-dee-chee ahn-nee.

My brother David is 12.

Mia sorella Rebecca ne ha diciannove, e mia sorella Naomi ne ha 21.

*mee-*ah soh-*rehl-*lah Rebecca neh hah *deech-*ahn-*noh-*veh, eh *mee-*ah soh-*rehl-*lah Naomi neh ah vehn-*tooh-*noh.

My sister Rebecca is 19, and my sister Naomi is 21.

Host Mom: E quando è il tuo compleanno?

eh kwahn-doh eh eel tooh-oh kohm-pleh-ahn-noh?

And when is your birthday?

Sarah: Il ventidue maggio. eel *vehn*-tee-*dweh mahj*-joh.

May 22.

Host Mom: **Quanto dista casa tua da New York?** *kwahn-*toh *dee-s*tah *cah-*sah *tooh-*ah dah New York? *How far is your house from New York?*

Sarah: Centoventi chilometri più o meno.

chehn-toh-vehn-tee kee-loh-meh-tree pyooh oh meh-noh.

120 kilometers, more or less.

W	Words to Know			
quanti	<u>kwahn</u> -tee	how many		
quanto	<u>kwahn</u> -toh	how much		
numero	<u>nooh</u> -mehr-oh	number		
anni	<u>ahn-</u> nee	years		
quando	<u>kwahn</u> -doh	when		
compleanno	kohm-pleh- <u>ahn</u> -noh	birthday		
giorno	<u>johr</u> -noh	day		
mese	meh-zeh	month		

Telling Time

After getting familiar with the numbers in Italian (see the earlier sections in this chapter), you can use them to tell time. For telling time, you need to be able to count to 60.

To ask the time, you can say, **Che ora è?** (keh *oh*-rah eh?) or **Che ore sono?** (keh *oh*-reh *soh*-noh?) (*What hour is it?*) (*What hours?*) For 1:00, noon, or midnight, the answers are **È l'una** (eh *looh*-nah), **È mezzogiorno** (eh *medz*-oh-*johr*-noh), and **È mezzanotte** (eh *medz*-ah-*noht*-teh), respectively. All other hours need **sono** (*it is*) before the hour(s), as shown in the following examples.

Che ora è? (keh oh-rah eh?) (What time is it?) ✓ Sono le due. (soh-noh leh dooh-eh.) (It's 2:00.) ✓ Sono le tre. (soh-noh leh treh.) (It's 3:00.) ✓ Sono le quattro. (soh-noh leh kwaht-troh.) (It's 4:00.) ✓ Sono le cinque. (soh-noh les cheen-qweh.) (It's 5:00.) ✓ Sono le sei. (soh-noh les sey.) (It's 6:00.) ✓ Sono le sette. (soh-noh leh seht-teh.) (It's 7:00.) ✓ Sono le otto. (soh-noh leh oht-toh.) (It's 8:00.) ✓ Sono le nove. (soh-noh leh noh-veh.) (It's 9:00.) ✓ Sono le dieci. (soh-noh les dyeh-chee.) (It's 10:00.) ✓ Sono le dodici. (soh-noh leh doh-dee-chee.) (It's 12:00.) ✓ È mezzogiorno. (eh medz-oh-johr-noh.) (It's noon.) ✓ È mezzanotte. (eh medz-ah-noht-teh.)

(It's midnight.) L' È l'una. (eh looh-nah.) (It's 1:00.) If you're following the 24-hour clock, used for anything official — office hours; train, bus, plane arrivals and departures; or theater opening times — continue counting through ventiquattro (vehn-tee-kwaht-troh) (twenty four). Thus, 5:00 in the morning remains le cinque (leh cheen-kweh), but, 5:00 in the afternoon becomes le diciassette (leh dee-chahs-seht-teh) (seventeen). Another way to make clear the difference between morning and afternoon or evening is to add di mattina (dee maht-tee-nah) (morning) or del pomeriggio (dehl poh-meh-reej-joh) (early afternoon) or di sera (dee sehrah) (evening). These divisions are somewhat arbitrary: Mattina (maht-tee-nah) (morning) usually lasts until lunch; pomeriggio (poh-meh-reej-joh) (afternoon), until 4:00 or 5:00 p.m.; and sera (seh-rah) (evening), until one goes to bed.

One easy way to convert time is to subtract 12 from it. So 19.00 - 12.00 gives you 7, which is the time on the 12-hour clock.

When times are written numerically, Italian uses a period to separate the hour from the minutes, so the English 2:15 becomes **2.15**.

Here are a few other considerations to keep in mind when telling time in Italian: ✓ In general, you add the first 30 minutes of the hour to that hour.

Sono le due e dieci. (*soh*-noh leh dweh eh *dyeh*-chee.) (*It's 2:10*.) **Sono le quattro e venti.** (*soh*-noh leh *kwaht*-troh eh *vehn*-tee.) (*It's 4:20*.) \checkmark You subtract the second half hour's minutes from the top of the hour.

Sono le dieci meno venti. (*soh*-noh leh *dyeh*-chee *meh*-noh *vehn*-tee.) (*It's 9:40.*) (*It's 20 until 10.*) ✓ Instead of saying **quindici** (*kween*-deechee) (*15 minutes*), you can add on **un quarto** (oohn *kwahr*-toh) (*a quarter of an hour*).

Sono le cinque e un quarto. (*soh*-noh leh *cheen*-kweh eh oohn *kwahr*-toh.) (*It's* 5:15.) When referring to half past the hour, you can say **mezzo** (*meh*-dzoh) (*half*) instead of **trenta** (*trehn*-tah) (*thirty*), although more and more, one hears **mezza** (*meh*-dzah) instead of **mezzo** (*meh*-dzoh), evidently referring to the feminine **ora** (*oh*-rah).

È l'una e mezzo. (eh *looh*-nah eh *meh*-dzoh.) (*It's 1:30*.) **/** You may hear times that continue counting past 30 minutes and not simply with

reference to the 24-hour clock.

Sono le due e quarantacinque. (*soh*-noh leh dweh eh kwah-*rahn*-tah-*cheen*-kweh.) (*It's 2:45.*)
To ask at what time something is to happen, you say, **A che ora . . .?** (ah keh *oh*-rah . . .?) (*At what time* . . .?) The reply is **all'** (ahl) (for **una**) (*ooh*-nah), **a** (ah) (for **mezzanotte** or **mezzogiorno**) (meh-dzah-*noht*-teh or meh-dzoh-*johr*-noh), or **alle** (*ahl*-leh) (all mean *at*) and a number. You can also say **verso le due** (*vehr*-soh leh *dooh*-eh) (*around two*), for example.

- When talking about time, you often make reference to something that has already happened, is about to happen, or will happen as a result of something else. To that end, the following expressions may prove useful.
 - **Prima** (*pree*-mah) (*first*): **Prima mangiamo.** (*pree*-mah mahn-*jah*-moh.) (*First we'll eat.*) **Poi** (pohy) (*then*): **Poi andiamo.** (pohy ahn-*dyah*-moh.) (*Then we'll go.*) **Dopo** (*doh*-poh) (*after*): **Dopo parleremo.** (*doh*-poh pahr-leh-*reh*-moh.) (*Afterward, we'll talk.*) **Fra** (frah) (*within*): **Fra mezz'ora** (frah mehdz-*dzoh*-rah) (*Within half an hour*).
 - **Più tardi** (pyooh *tahr*-dee) (*later*): **Piu tardi li vedremo**. (pyooh *tahr*-dee lee veh-*dreh*-moh.) (*Later*, *we'll see them*.) and **A più tardi** (ah pyooh *tahr*-dee) (*Until later*).
- ✓ Il mezzogiorno (eel mehdz-dzoh-johr-noh) (noon; midday) also refers to the southern regions of Italy, including the islands of Sicily and Sardinia. It's frequently used in publications (newspapers, magazines, and so forth) to refer to the area, approximately, south of Rome.

Talkin' the Talk Alex and Marco are waiting for Lella, Marco's sister, to go downtown to the best gelateria (jeh-lah-teh-ryah) (ice-cream parlor) in town. Lella is late. (Track 4) Alex: Come mai Lella ancora non si vede?

Marco: Sai com'e' Lella; per lei l'orologio è soltanto un accessorio-moda.

sah-ee koh-meh lehl-lah; pehr ley loh-roh-loh-joh eh sohl-tahn-toh oohn ahch-chehs-soh-ryoh-moh-dah.

You know how Lella is; watches are only a fashion accessory for her.

Alex: Ma avevamo appuntamento alle 4! Che ore sono adesso?

mah ah-veh-vah-moh ahp-poohn-tah-mehn-toh ahl-leh kwaht-troh! keh oh-reh soh-noh ah-dehs-soh?

But we were supposed to meet at 4! What time is it now?

Marco: Le 4 o le 5, che cambia? Comunque sono le 4:35.

leh *kwaht*-troh oh leh *cheen*-kweh, keh *kahm*-byah? koh-*moohn*-kweh *soh*-noh leh *kwaht*-troh eh trehn-tah-*cheen*-kweh.

4 or 5, what does it matter? If you really want to know, it's 4:35.

Alex: Tu sarai anche abituato ai suoi ritardi, ma io no. Adesso la chiamo.

tooh sah-*rah*-ee *ahn*-keh ah-bee-*twah*-toh ay swohy ree-*tahr*-dee, mah *ee*-oh noh. ah*dehs*-soh lah *kyah*-moh.

You might be used to her tardiness, but I'm not. I'm going to call her.

Marco: Aspetta, ha appena mandato un messaggio . . . dice "ci vediamo direttamente in gelateria prima della chiusura. Poi vi spiego — Lella."

ah-*speht*-tah, ah ahp-*peh*-nah mahn-*dah*-toh oohn mehs-*sahj*-joh . . . *dee*-cheh "chee veh-*dyah*-moh dee-reht-tah-*mehn*-teh een geh-lah-teh-*ryah pree*-mah *dehl*-lah kyooh-*sooh*-rah. pohy vee *spyeh*-goh — *lehl*-lah."

Wait, she just sent a message . . . it says, "I'll meet you directly at the ice-cream parlor before it closes. I'll explain later — Lella."

Alex: Prima della chiusura? Cioè alle 19:30! Che facciamo per tre ore?

pree-mah dehl-lah kyooh-sooh-rah? choh-eh ahl-leh dee-chahn-noh-veh eh trehn-tah! keh fahch-chah-moh pehr treh oh-reh?

Before it closes? That's at 7:30 p.m.! What are we going to do for three hours?

Marco: lo una idea ce l'avrei: mangiamo gelato!

ee-oh ooh-nee-deh-ah cheh lah-vreh-ee: mahn-jah-moh jeh-lah-toh! I have an idea: Let's eat some ice cream!

Alex: Quanto gelato si potrà mangiare in 180 minuti? Boh, lo sapremo presto. Mi piace; ci sto!

kwahn-toh jeh-lah-toh see poh-trah mahn-jah-reh een chen-toht-tahn-tah mee-nooh-tee? boh, loh sah-preh-moh preh-stoh. mee pyah-cheh; chee stoh!

How much ice cream can we eat in 180 minutes? Well, we'll find it out soon. I like it; I'm in!

Familiarizing Yourself with the Metric System If you're like most Americans,

tha matria sustam arrita simply dafaats

me mente system quite simply dejents you. The decimal system is practically hard-wired into U.S. residents. It's used almost exclusively, outside of scientific fields. So what do you really need to know about the metric system? The temperature would be nice. So would knowing how much of something to buy in the food market or at the gas station. If you're cooking, being able to convert oven temperatures may be useful. Likewise, knowing how to figure out the body's temperature is helpful.

Converting the temperature to/from Celsius To convert Fahrenheit to Centigrade, or Celsius, degrees, and Celsius to Fahrenheit, the following formula will

Fahrenheit degrees Subtract 32 Remainder Multiply by 0.556

suffice: Celsius degrees

So, for example, say you want to figure out how many Celsius degrees 100

degrees Fahrenheit is. Just plug the numbers into the formula to find the

 $\begin{array}{r}
 100 \\
 -32 \\
 \hline
 68 \\
 \times 0.556
 \end{array}$

answer: 37.7

Then to convert Celsius degrees to Fahrenheit, you use this formula:

Celsius degrees

Add 17.8

Total

Multiply by 1.8

Fahrenheit degrees

Using the result of the earlier example, you can convert the Celsius degrees

 $\frac{37.7}{+17.8}$ $\frac{+17.8}{55.5}$ $\times 1.8$

back to Fahrenheit like this: 99.9

This conversion works for oven temperatures (it's probably useful to know that the ever popular 350-degree Fahrenheit is about 180 degrees Celsius), for body temperatures (an Italian thermometer is normal when it reads 37 degrees Celsius), and for discussing the weather (38 degrees Celsius is *hot*; –20 degrees Celsius is way too cold to be out and walking about).

Measuring in metric units A dual scale (in grams and ounces) and dual measuring cups are invaluable as you try to cook with metric measures. As for weights and measures, a kilogram is about 2.2 pounds.

When you go to the market, you'll want to be familiar with these metric conversions:

If you're buying meats, fish, or cheeses and want about a pound, a **mezzo chilo** (*mehdz*-dzoh *kee*-loh) (*half kilo*) should be about right. Loaves of bread tend to weigh about the same, a **mezzo chilo**.

✓ Vegetables are a little harder to measure, so you may want to use the old standbys: una manciata (ooh-nah mahn-chah-tah) (a handful), due manciate (dweh mahn-chah-teh) (two handfuls), un ciuffo (oohn choohf-foh) (a tuft), due ciuffi (dweh choohf-fee) (two tufts), un cespo (oohn

cheh-spoh) (a head), due cespi (dweh cheh-spee) (two heads), un mazzo (oohn mahts-tsoh) (a bunch), due mazzi (dweh mahts-tsee) (two bunches). Use ciuffo/ciuffi for herbs, like parsley and basil, and cespo/cespi for heads of lettuce and other green-leaf vegetables. Remember that you're not the one picking out the vegetables and fruits; that is, you're not handling them — that's the greengrocer's job. You simply do not touch the fruit and vegetables on offer.

✓ For cold cuts, knowing that **un etto** (oohn *eht*-toh) equals 100 grams, or about 3.5 ounces, should be sufficient information. If you're especially hungry, **due etti di prosciutto crudo** (dweh *eht*-tee dee proh-shooht-toh *crooh*-doh) (200 grams, or 7 ounces, of prosciutto) is about right.

Here are a few other situations where knowing the metric system will come in handy:

If you need to buy gasoline for your car (benzina [behn-dzee-nah], not gasolio [gah-soh-lyoh] which refers to diesel fuel), you need to know how to convert liters to gallons. One liter multiplied by 0.26420 equals about a quarter of a gallon. So four liters are a little more than a gallon. Close enough?

- To convert miles into kilometers, multiply the number of miles by 1.60934. For example, if you want to drive 60 miles per hour, that will come out to 96.6 kilometers per hour on your speedometer. In other words, if something is 100 kilometers away, it's only a little more than 60 miles.
- ✓ To know whether your weight is holding steady, 1 pound is 0.4536 kilos. If you're used to weighing 180 pounds, it can be a bit of a shock to see your weight "drop" precipitously, to its kilo equivalent of 82.

Chapter 3

Buongiorno! Salutations!

In This Chapter

➤ Saying hello and goodbye ➤ Introducing yourself and others ➤ Describing where you come from ➤ Extending and accepting invitations

Buongiorno! (bwohn-johr-noh!) (*Hello!*) Have you ever counted the number of times you say hello in a single day? You probably say it more often than you realize. When you interact with people, you usually begin with a greeting — and that greeting can have an impact on the first impression you give. This chapter explains how to say hello and goodbye as well as how to supplement a greeting with some basic small talk.

Looking at Common Greetings and Goodbyes Italians like to have social contact and meet new people. Generally, they're easygoing and receptive to people trying to speak their language. At the same time, they tend to be very respectful and polite.

To give you a good start in greeting people in Italian, the following sections provide the most common greetings and goodbyes, along with some examples.

Issuing a greeting You can use ciao (chou) and salve

(sahl-veh) to mean hello, and ciao can also mean goodbye. Ciao is informal; salve is neutral but more formal than ciao. For example: Ciao Claudio! (chou klou-dyoh!) (Hi/Bye, Claudio!) Salve ragazzi! (sahl-

veh rah-gaht-tsee!) (Hi, folks!) (Hey, guys!) Salve is a relic from Latin. In Caesar's time, the Romans used it a lot.

Buongiorno (bwohn *johr*-noh) (*good morning*; literally: *good day*) and **buonasera** (*bwoh*-nah-*seh*-rah) (*good afternoon/evening*) are both formal greetings — your best bet whenever you're in doubt. Which one you use depends on the time of day: Before 12 p.m., use **buongiorno**; after 12 p.m., **buonasera** is the appropriate choice. Just mind the time of day!

Buongiorno, Signora Bruni! (bwohn *johr*-noh, see-*nyoh*-rah *brooh*-nee!) (*Good morning, Mrs. Bruni!*) **Buonasera, signor Rossi!** (*bwoh*-nah-*seh*-

rah, see-*nyohr rohs*-see!) (*Good afternoon/evening, Mr. Rossi!*) You frequently hear **Buongiorno!** when you enter an Italian shop.

Arrivederci (ahr-ree-veh-*dehr*-chee) (*goodbye*) and **buonanotte** (*bwoh*-nah-*noht*-teh) (*good night*) are parting terms. (Use **buonanotte** only when you're
parting for the night and going to bed.) **Arrivederci, signora Eva!** (ahr-reeveh-*dehr*-chee, see-*nyoh*-rah *eh*-vah!) (*Goodbye*, *Mrs. Eva!*) **Buonanotte, ragazzi!** (*bwoh*-nah-*noht*-teh, rah-*gaht*-tsee!) (*Good night*, *guys!*) You can
use the phrases **Buona giornata** (*bwoh*-nah johr-*nah*-tah) (*Have a good day*)
and **Buona serata** (*bwoh*-nah seh-*rah*-tah) (*Have a good evening*) when
you're leaving a friend or saying goodbye on the phone. The difference is
that, according to Italian custom, **buona serata** is more appropriate after 6
p.m.

Using body language

and kiss on both cheeks. Italians kiss twice: once right, once left.

Another common physical greeting is the more formal handshake. You shake hands with people you meet for the first time and with those you don't know well.

Deciding between formal and friendly In <u>Chapter 1</u> of Book III, you see some of the differences between using the tu, voi, lei, and Loro pronouns and verbs when you want to say you.

An important feature of Italian culture is that you can address people in one of two ways: **With people you don't know:** You generally use the formal form of address — **lei** (ley) (*you* [singular]) — with adults you don't know, such as businesspeople (waiters, shopkeepers), officials, and persons of higher rank (for example, supervisors, teachers, professors, older people, and so on). With children or among young people, you use the informal **tu** (tooh) (*you* [singular]).

✓ With people you do know: When you get to know someone better, depending on your relationship, you may switch to the informal form of address — tu. You also use the informal form with members of your family, friends, and children.

If you travel to Italy and make new friends, you may be asked these informal questions: Sei appena arrivato? Di dove sei? (sehy ahp-peh-nah ahr-ree-vah-toh? dee doh-veh seh-ee?) (Have you just arrived? Where are you from?) Ti piace l'Italia? (tee pyah-cheh lee-tah-lee-ah?) (Do you like Italy?) Sei qui per la prima volta? (sehy kwee pehr lah pree-mah vohl-tah?) (Is this your first time here?) Sei qui in vacanza? (sehy kwee een vah-kahn-tsah?) (Are you on vacation?) Quanto rimani? (kwahn-toh ree-mah-nee?) (How long are you staying?) Replying to a greeting When you reply to a greeting in English, you often say "How are you?" as a way of saying "Hello" — you don't expect an answer. In Italian, however, this is not the case; the greeting calls for an answer. Following are common ways to reply to particular greetings.

Formal greeting and reply: Greeting: Buongiorno signora, come sta? (bwohn-johr-noh see-nyoh-rah, koh-meh stah?) (Hello, ma'am, how are you?) Reply: **Benissimo**, **grazie**, **e** Lei? (beh-nees-see-moh, *grah*-tsyeh, eh ley?) (*Very well, thank you, and you?*) **// Informal greeting and reply:** Greeting: **Ciao, Roberto, come stai?** (chou, roh-*behr*-toh, *koh*-meh stahy?) (*Hi*, *Roberto*, *how are you?*) Reply: **Bene, grazie, e tu?** (*beh*-neh, *grah*-tsee-eh, eh tooh?) (*Fine*, thanks, and you?) ✓ **Another typical**, rather informal, greeting and reply: Greeting: Come va? (koh-meh vah?) (How are things?) Reply: Non c'è male. (nohn cheh mah-leh.) (Not bad.) Specifying your reunion Sometimes, you want to say more than just goodbye; you want to specify when you'll meet again. The following expressions are common and also can be used as goodbyes on their own: ✓ **A presto!** (ah *prehs*-toh!) (*See you soon!*) ✓ **A dopo!** (ah *doh*-poh!) (See you later!) **A domani!** (ah doh-mah-nee!) (See you tomorrow!) **/ Ci vediamo!** (chee veh-dyah-moh!) (See you!) You can also combine **Ci** vediamo with other phrases. For example: • Ci vediamo presto! (chee veh-dyah-moh prehs-toh!) (See you soon!) • Ci vediamo dopo! (chee vehdyah-moh doh-poh!) (See you later!) • Ci vediamo domani! (chee vehdyah-moh doh-mah-nee!) (See you tomorrow!) Making Introductions It's important to be able to introduce yourself to someone and to answer questions about who you are and where you're from. SPEAKING

Whether to use first or last names as well as formal and informal registers are important considerations. In a job situation, you usually use last names, whereas at private functions, people are more likely to tell you their first names. The fact that someone gives you his or her first name, however, does not necessarily mean that you should use the informal **tu** (tooh) (*you*); using a person's first name with the formal form of address is quite common. Usually, the older person proposes making the switch to the informal form.

Introducing yourself We want to familiarize you with an important reflexive verb, chiamarsi (kyah-mahrsee) (to call oneself), which you use to introduce yourself and to ask others for their names. Here are

the present-tense forms of this important verb.

Conjugation	Pronunciation	Meaning
mi chiamo	mee <i>kyah-</i> moh	My name is
ti chiami	tee <i>kyah-</i> mee	Your name is
si chiama	see <i>kyah-</i> mah	Your/his/her/name is
ci chiamiamo	chee kyah- <i>myah</i> -moh	Our names are
vi chiamate	vee kyah- <i>mah</i> -teh	Your names are
si chiamano	see kyah- <i>mah</i> -noh	Their names are

So that you can get the hang of the verb **chiamarsi**, practice these easy examples. Just change your intonation and word order, and you can ask others for their name instead of telling them yours.

Ciao (or Buongiorno), mi chiamo Eva. (chou/bwohn-johr-noh, mee kyah-moh eh-vah.) (Hello, my name is Eva.) ✓ E tu come ti chiami? (eh too koh-meh tee kyah-mee?) (And what's your name?) ✓ Lei, come si chiama? (lehy, koh-meh see kyah-mah?) (What's your name?) ✓ Piacere! (pyah-cheh-reh!) (with a quick handshake) is one way of saying Nice to meet you!

Incidentally, as in English, you can also introduce yourself simply by saying your name: **Io sono Pietro** (*ee*-oh *soh*-noh pyeh-troh) (*I'm Pietro*). Finally, you can just state your name, without the **Mi chiamo** (*My name is*) or **Sono** (*I am*), as shown in the sample dialogue that follows.

Talkin' the Talk The people in this dialogue are colleagues assigned to work on the same project. They introduce themselves to each other.

Mr. Messa: **Carlo Messa. Piacere!** *kahr*-loh *mehs*-sah. pyah-*cheh*-reh! *Carlo Messa. Nice to meet you!*

Mr. Rossi: **Piacere, Marco Rossi.** pyah-*cheh*-reh, *mahr*-koh *rohs*-see.

Nice to meet you, Marco Rossi.

Ms. Pertini: **Piacere. Sono Paola Pertini.** pyah-*cheh*-reh. *soh*-noh *pah*-oh-lah pehr-*tee*-nee. *Nice to meet you. I'm Paola Pertini.*

Ms. Salvi: Lieta di conoscerla. Anna Salvi. lyeh-tah dee koh-noh-shehr-lah. ahn-nah sahl-vee. Pleased to meet you. Anna Salvi.

Mr. Melis: **Mi chiamo Carlo Melis, piacere.** mee *kyah*-moh *kahr*-loh *meh*-lees, pyah-*cheh*-reh. *My name is Carlo Melis, nice to meet you.*

Mr. Foschi: **Molto lieto, Silvio Foschi.** *mohl-*toh *lyeh-*tah, seel-vee-oh *fohs-*kee. *Very pleased to meet you, Silvio Foschi.*

Children and young people forego ceremony and introduce themselves more casually, though still politely — something like this: **Ciao! Sono Giulio.** (chou! *soh*-noh *jooh*-lee-oh.) (*Hello! I'm Giulio.*) **E io sono Giulia, piacere.** (eh *ee*-oh *soh*-noh *jooh*-lee-ah, pyah-*cheh*-reh.) (*And I'm Giulia, nice to meet you.*) The following example offers a very informal introduction, used only in a very casual situation, such as on the beach or at a club: **Come ti chiami?** (*koh*-meh tee-*kyah*-mee?) (*What's your name?*) **Chiara. E tu?** (*kyah*-rah. eh tooh?) (*Chiara. And yours?*) **Amedeo.** (ah-meh-*deh*-oh.) (*Amedeo.*) Introducing other people Sometimes you not only have to introduce yourself, but also introduce someone to your friends or to other people.

The following vocabulary may be helpful in making introductions. With it, you can indicate the relationship between you and the person you're introducing. Gesturing toward the person and simply saying **mio fratello** (*mee*-oh frah-*tehl*-loh) means, quite simply, *This is my brother*. Following are some other common relationships you may want to reference:

mia sorella (*mee*-ah soh-*rehl*-lah) (*my sister*)

mia figlia (*mee*-ah *fee*-lyah) (*my daughter*)

mio figlio (*mee*-oh *fee*-lyoh) (*my son*)

mio marito (*mee*-oh mah-*ree*-toh) (*my husband*)

mia moglie (*mee*-ah *moh*-lyee-eh) (*my wife*)

mia madre (*mee*-ah *mah*-dreh) (*my mother*)

mio padre (*mee*-oh *pah*-dreh) (*my father*)

la mia amica/il mio amico (lah *mee*-ah ah-*mee*-kah/eel *mee*-oh ah-*mee*-koh) (*my friend* [feminine/masculine]) Sometimes this term also means *my girlfriend* or *my boyfriend*.

- ✓ la mia ragazza/il mio ragazzo (lah mee-ah rah-gat-tsah/eel mee-oh rah-gat-tsoh) (my girlfriend/my boyfriend) ✓ la mia fidanzata/il mio fidanzato (lah mee-ah fee-dahn-zah-tah/eel mee-oh fee-dahn-zah-toh) (my fiancée/fiancé [feminine/masculine]) The words fidanzata/fidanzato and ragazza/ragazzo are sometimes interchangeable for Italian people.
- ✓ il mio collega (eel mee-oh kohl-leh-gah) (my colleague [masculine]) ✓ la mia collega (lah mee-ah kohl-leh-gah) (my colleague [feminine]) To make life easier, you can use the verb presentare (preh-sehn-tah-reh) (to introduce), as in these examples: Ti presento mia moglie, Teresa. (tee preh-sehn-toh mee-ah mohl-yeh, Teh-reh-sah.) (Let me introduce you [informal] to my wife, Teresa.) Le presento mia suocera, Mary. (leh preh-sehn-toh mee-ah swoh-chehr-ah, Meh-ree.) (Let me introduce you)

[formal] *to my mother-in-law, Mary.*) Talkin' the Talk Friends can be informal with one another. Here Teresa bumps into her old friend Marinella. Both are married now and introduce their husbands. (Track 5) Marinella: **Ciao, Teresa, come stai?**

chou, teh-reh-zah, koh-meh stahy? Hello, Teresa. How are you?

Teresa: **Bene, grazie.** beh-neh, grah-tsyeh. Well, thank you.

Sono contenta di vederti!

soh-noh con-tehn-tah dee veh-dehr-tee! I'm happy to see you!

Marinella, ti presento mio marito, Giancarlo.

mah-ree-nehl-lah, tee preh-zehn-toh mee-oh mah-ree-toh, jahn-kahr-loh. Marinella, I'd like to introduce you to my husband, Giancarlo.

Marinella: Ciao, Giancarlo.

chou, jahn-*kahr*-loh. *Hello, Giancarlo.*

Giancarlo: **Piacere.** pyah-*cheh*-reh. *Nice to meet you.*

Marinella: **E questo è Gianni.** eh *kwehs*-toh eh *jahn*-nee. *And this is Gianni.*

Gianni: **Piacere.** pyah-*cheh*-reh.

Talking about Language, Countries, and Nationalities Introducing yourself is the first step in getting to know someone. If you get a good feeling about the person and want to speak more, a conversation usually follows the introduction. This section tells you about the different topics you may talk about to get to know each other, including the language you speak and your nationality.

Finding out whether someone speaks Italian Of course you'll want to practice your Italian anytime you speak with someone whose native language is Italian. You have an opportunity to try out your newly acquired smattering of Italian.

Parla/Parli italiano? (pahr-lah/pahr-lee ee-tahl-ee-ah-noh?) (Do you speak Italian? [formal/informal]) **Parla/Parli inglese?** (pahr-lah/pahr-lee een-gleh-seh?) (Do you speak English? [formal/informal]) A possible response to these questions is: **Lo parlo un po'.** (loh pahr-loh oohn poh.)

(*I speak a little bit.*) Talkin' the Talk Ilaria and Carmen have recently gotten to know each other. Because Carmen isn't Italian, although she lives in Italy, Ilaria is curious to know how many languages she speaks.

Ilaria: **Quante lingue parli?** *kwahn-*teh *leen-*gweh *pahr-*lee? *How many languages do you speak?*

Carmen: Tre: italiano, spagnolo e tedesco.

treh: ee-tah-lee-ah-noh, spah-nyoh-loh eh teh-dehs-koh.

Three: Italian, Spanish, and German.

Ilaria: E qual è la tua lingua madre?

eh kwah-leh lah tooh-ah leen-gwah mah-dreh?

And which is your mother tongue?

Carmen: **Lo spagnolo.** loh spah-*nyoh*-loh. *Spanish.*

Ilaria: **Tua madre è spagnola?** tooh-ah mah-dreh eh spah-nyoh-lah? Is your mother Spanish?

Carmen: **Sì. E mio padre è austriaco.** see. eh *mee*-oh *pah*-dreh eh ous-*tree*-ah-koh.

Yes. And my father is Austrian.

Talking about where you come from You know how interesting it can be to meet people from other countries and of different nationalities. When you do, you may be asked where you're from in the following ways: \(\nu\) Da dove vieni? (dah doh-veh vyeh-nee?) (Where are you from? [informal]) \(\nu\) Di dove sei? (dee doh-veh sey?) (Where are you from? [informal]) \(\nu\) Da dove viene? (dah doh-veh vyeh-neh?) (Where are you from?) (Where do you come from?) (Where are you coming from?) (formal) \(\nu\) Di dov'è? (dee doh-veh?) (Where are you from?) [formal]) This question can be

used to inquire about either your place of birth or your residence. The context will help you decide which information to supply.

If you want to clearly state your residence, you can answer **Vengo da** . . . (*vehn*-goh dah) (*I come from/I'm from* . . .) If you want to clearly state your place of birth and/or your nationality, you can answer **Sono di** . . . (*soh*-noh dee) (*I'm from* . . .) So, for example, if George was born in New York but is living in Bruxelles, he'd reply with an answer like this: **Sono di New York e vengo da Bruxelles. Sono arrivato una settimana fa!** (*soh*-noh dee New York eh *vehn*-goh dah Bruxelles. *soh*-noh ahr-ree-*vah*-toh *ooh*-nah seht-tee-*mah*-nah fah!) (*I am from New York and come from Bruxelles. I arrived a week ago!*) Now you can play with these phrases. You can insert the names of continents, countries, cities, or places.

If you want to talk about provenance, the adjectives denoting nationalities come in handy. As you say in English, "Are you American?" you say the same in Italian: È americano/a? (eh ah-meh-ree-kah-noh/nah?) (Are you American? [masculine/feminine, formal]) Sei americano/a? (sey ah-mehree-kah-noh/nah?) (Are you American? [masculine/feminine, informal]) In English, you must put the pronoun (*I*, you, he, she, we, and so on) in front of the verb. You may notice that this is not the case in Italian. Because the verb form is different for each pronoun, you can easily leave out the pronoun you understand who is meant from the verb ending and from the context. You use the pronoun only when the subject isn't clear enough or when you want to emphasize a fact, as in this example: **Loro sono americani, ma io sono italiano.** (loh-roh soh-noh ah-meh-ree-kah-nee, mah ee-oh soh-noh ee-tahl*yah*-noh.) (*They are Americans, but I am Italian.*) Use adjectives ending in **-o** (singular) and -i (plural) to refer to males, and adjectives ending in -a (singular) and **-e** (plural) to refer to females. Adjectives that end in **-e** in the singular and adjectives that end in -i in the plural refer to both males and females.

Some adjectives indicating nationality end with **-e**: This form is both feminine and masculine. <u>Table 3-1</u> gives some examples.

Table 3-1 Some Nationalities and Countries

Nationality/Country	Pronunciation	Translation

albanese/i	ahl-bah- <i>neh</i> -zeh/zee	Albanian/Albanians	
Albania	ahl-bah- <i>nee</i> -ah	Albania	
belga/i/ghe	<i>behl</i> -gah/jee/gheh	Belgian (m/f, sing./m, pl./f, pl.)	
Belgio	<i>Behl-</i> joh	Belgium	
cinese/i	chee-neh-zeh/zee	Chinese (sing./pl.)	
Cina	chee-nah	China	
francese/i	frahn- <i>cheh</i> -zeh/zee	French (sing./pl.)	
Francia	frahn-chah	France	
giapponese/i jahp-poh-neh-zeh/zee Japanese (sing./p		Japanese (sing./pl.)	
Giappone	jahp- <i>poh</i> -neh	Japan	
greco/a/ci/che	greh-koh/kah/chee/keh	Greek (m, sing./f, sing./m, pl./f, pl.)	
Grecia	<i>Greh</i> -chah	Greece	
Inghilterra	een-geel- <i>tehr</i> -rah	England	
irlandese/i	eer-lahn- <i>deh-</i> zeh/zee	Irish (sing./pl.)	
Irlanda	eer- <i>lahn</i> -dah	Ireland	
olandese/i	oh-lahn- <i>deh</i> -zeh/zee	Dutch (sing./pl.)	
olanda	oh- <i>lahn</i> -dah	Holland	
portoghese/i	pohr-toh-geh-zeh/zee	Portuguese (sing./pl.)	
Portogallo	pohr-toh- <i>gahl</i> -loh	Portugal	
senegalese/i	seh-neh-gahl- <i>eh</i> -zeh/zee	Senegalese (sing./pl.)	
Senegal	seh-neh-gahl	Senegal	
svedese/i	sveh-deh-zeh/zee	Swedish (sing./pl.)	
Svezia	sveh-tsyah	Sweden	

In other cases, nationalities have feminine, masculine, plural feminine, and plural masculine forms, and end in **-a, -o, -e,** and **-i,** as <u>Table 3-2</u> shows.

Table 3-2 Gender-Specific Nationalities and Countries

Nationality/Country	Pronunciation	Translation	
americana/o/e/i statunitense/i	ah-meh-ree- <i>kah</i> - nah/noh/neh/nee stah- tooh-nee- <i>tehn</i> -seh/see	American/Americans (from the Americas) American/Americans (exclusively from the United States)	
America Stati Uniti d'America	ah- <i>meh</i> -ree-kah <i>stah</i> -tee ooh- <i>nee</i> -tee dah- <i>meh</i> - ree-kah	The Americas United States of America	
australiana/o/e/i	ou-strahl- <i>yah</i> -	Australian/Australians	

iui	., .	 .,	 ., .	

Australia	ou-strahl- <i>yah</i>	Australia
brasiliana/o/e/i	brah-see- <i>lyah</i> - nah/noh/neh/nee	Brazilian/Brazilians
Brasile	brah-see-leh	Brazil
greca/greco/greci/greche	greh-kah/koh/chee/keh	Greek/Greeks
Grecia	greh-chah	Greece
italiana/o/e/i	ee-tah-lee- <i>ah</i> - nah/noh/neh/nee	Italian/Italians
Italia	ee- <i>tah</i> -lee-ah	Italy
marocchina/o/e/i	mah <i>-rohk</i> -kee- nah/noh/neh/nee	Moroccan/Moroccans
Marocco	mah- <i>rohk</i> -koh	Morocco
messicano/a/e/i	meh-see- <i>kah</i> - nah/noh/neh/nee	Mexican/Mexicans
Messico	meh-see-koh	Mexico
polacco/polacca/polacchi/polacche	poh- <i>lah</i> -koh/kah/kee/keh	Polish (sing./pl.)
Polonia	poh <i>-loh-</i> nee-ah	Poland
rumeno/a/i/e	rooh- <i>meh</i> - nah/noh/neh/nee	Romanian/Romanians
Romania	roh-mah- <i>nee</i> -ah	Romania
russaloleli	roohs-sah/soh/seh/see	Russian/Russians
Russia	roos-see-ah	Russia
spagnola/o/e/i	spah- <i>nyoh</i> -lah/loh/leh/lee	Spanish (sing./pl.)
Spagna	<i>spah-</i> nyah	Spain
svizzera/o/e/i	sveet-tseh- rah/roh/reh/ree	Swiss (sing./pl.)
Svizzera	sveet-tseh-rah	Switzerland
tedesca/tedesco/tedesche/tedeschi	teh- <i>dehs</i> - kah/koh/keh/kee	German/Germans
Germania	jehr- <i>mah</i> -nee-ah	Germany

Instead of saying **sono americano** (*soh*-noh ah-meh-ree-*kah*-noh) (*I'm American*), you can also say **vengo dall'America** (*vehn*-goh dahl-lah-*meh*-ree-kah) (*I'm from America*). The same is true for all countries.

The following examples give you more practice with this construction.

Veniamo dall'Italia. (veh-nee-*ah*-moh dahl-lee-*tah*-lee-ah.) (*We come* from Italy.) (We're from Italy.) Vengono dalla Spagna. (vehn-goh-noh dahl-lah spah-nyah.) (They come from Spain.) Vengo dal Giappone. (vehn-goh dahl jahp-poh-neh.) (I come from Japan.) Veniamo dal **Canada.** (veh-nee-ah-moh dahl kah-nah-dah.) (We come from Canada.) Veniamo dagli U.S.A. (or Stati Uniti) (veh-nee-ah-moh dah-lyee oohsah [or stah-tee ooh-nee-tee].) (We come from the U.S.A. [or United States].) Extending and Responding to Invitations You may be asked to join an Italian friend for a meal in a restaurant, or even at his home after you've become friends. When you want to invite someone to dinner, you can use the following phrases: **Andiamo a cena insieme?** (ahn-dyah-moh ah cheh-nah een-syeh-meh?) (Should we go to dinner together?) **Posso invitarti stasera?** (pohs-soh een-vee-tahr-tee stah-seh-rah?) (Can I invite you for this evening?) To accept an invitation, you can use the following expressions: **Volentieri, grazie!** (voh-lehn-tyeh-ree, grah-tsyeh!) (I'd like to, thank you!) Con piacere, grazie! (kohn pyah-cheh-reh, grah-tsyeh!) (With pleasure, thank you!) Of course, you can't accept every invitation you receive. Following are expressions you can use to decline an invitation: **Mi dispiace ma non posso.** (mee dees-*pyah*-cheh mah nohn pohs-soh.) (I'm sorry, but I can't.) Magari un'altra volta, grazie. (mah*gah*-ree oohn-*ahl*-trah *vohl*-tah, *grah*-tsyeh.) (*Perhaps another time*, *thank* you.) **Mi dispiace, ho già un altro impegno.** (mee dees-pyah-cheh, oh jah oohn ahl-troh eem-peh-nyoh.) (I'm sorry, but I already have another appointment.)

Chapter 5

Casa Dolce Casa: Home Sweet Home In This Chapter

► Talking about where you live ► Touring your home

Your home is a big part of your life, and it's likely to be a popular topic of conversation. People may ask you where you live and what your home is like. This chapter introduces you to the different vocabulary and situations associated with the house and life at home.

Describing Where You Live When someone asks you where you're from, you want to tell them the name of your country, followed by your city (or hometown) and state. You may also want to mention the type of home you have. The following sections show you how to do just that.

Stating your country and hometown When telling where you're from, you can start by saying your country of origin; you use the word sono (soh-no) (I am) followed by an adjective of nationality that

matches your gender, or you use vengo (vehn-goh) (I am) followed by a variation of the words da (dah) (from) + the definite article and a country. (See <u>Chapter 3</u> of Book I for a list of countries and nationalities in Italian.) Here are some examples: Sono americano/a; vengo dagli Stati Uniti. (soh-noh ah-meh-ree-kah-noh/nah; vehn-goh dah-lyee Stah-tee Ooh-nee-tee.) (I am American [masculine/feminine]; I am from the United States.) Sono argentino/a; vengo dall'Argentina. (soh-noh ahr-jehn-tee-noh/nah; vehn**-goh dahl-lahr-jehn-**tee**-nah.) (**I am Argentinian [masculine/feminine]; I am from Argentina.) Sono messicano/a; vengo dal Messico. (soh-noh mehs-seekah-noh/nah; vehn-goh dahl Mehs-see-koh.) (I am Mexican [masculine/feminine]; I am from Mexico.) Did you notice in the preceding examples that adjectives of nationality aren't capitalized in Italian? However, when nationality is used as a noun to describe the people of a country, or its language, you use capitalization. For example: I Messicani giocano bene a calcio. (ee mehs-see-kah-nee joh-kah-noh beh**neh ah** kahl**-choh.)** (Mexicans play soccer well/are good at soccer.) Gli Americani preferiscono la pallacanestro. (lyee ah-meh-ree-kah-nee preh-fehree-skoh-noh lah pahl-lah-kah-neh-stroh.) (Americans prefer to play basketball.) Gli Argentini adorano il tango. (lyee ahr-jehn-tee-nee ah-doh-rah-

noh eel tahn**-goh.)** (Argentinians love tango.) **Italians** are very sociable and love to meet foreigners. They'll certainly like to know more about you. To say your hometown and state (or province), you use abito a . . . (ah-bee-toh ah . . .) (I live in . . .) or sono di . . . (sohno dee) (I'm from . . .). Here's an example: Abito in Michigan, a Detroit. (ah-bee-toh een Michigan, ah Detroit.) (I live in Detroit, Michigan.) Note that you use in before Michigan, the state, and a before Detroit, the city. One more example: Pam abita a Louisville, in Kentucky. (Pam ah-bee-tah ah Louisville, een Kentucky.) (Pam lives in Louisville, Kentucky.) Noting the type of home you have Besides sharing your country and hometown, you may also want to describe the type of home in which you live. Italians usually speak of la casa (lah kah-zah) (the house; the home), even though they often mean l'appartamento (lahp-pahr-tah-mehn-toh) (the apartment). A recent study by the European Statistics Institute shows that more than 50 percent of Italians of all social strata live in condomini (kohn-doh-meenee) (condos; apartment buildings) in small towns and large cities rather than in single-family dwellings in residential areas.

A **villa** (*veel*-lah) (*villa*) is a free-standing house, usually in the country or by the sea. The **villa** is generally someone's second home.

Some people opt to live **in campagna** (een kahm-*pah*-nyah) (*in the countryside*), which isn't the same as living in the suburbs in the United States. As a matter of fact, **periferia** (peh-ree-fehr-*ee*-ah) (*suburbs which are neither country nor city*) may have a negative connotation in Italy.

Taking a Tour of Your Home To describe your house or apartment, you need to know the names of different rooms and furnishings. The following sections take you on a tour of a typical Italian home.

Il soggiorno: The living room Italians refer to il soggiorno (eel sohj-johr-noh) (the living room) as the main living area in the home. Italians spend a lot of time in the living room, sitting and watching TV, entertaining friends, and listening to music. A soggiorno that's large enough for a corner to be used as a dining area will also be used for lunches and dinners with guests. The American family room is the analogue to the Italian soggiorno. Now you know how to name the room where you keep your coziest couch, where you watch the latest shows or football, baseball, and basketball games, alone or with your friends! Here's a list of common furnishings for the living room: \checkmark il camino (eel kah-mee-noh)

(fireplace) - il divano (eel dee-vah-noh) (couch) - la lampada (lah lahm-pah-dah) (lamp) / la poltrona (lah pohl-troh-nah) (armchair) - lo scaffale (loh skahf-fah-leh) (bookshelf) - il tappeto (eel tahp-pehttoh) (rug) ✓ il tavolino (eel tah-voh-lee-noh) (coffee table) - il tavolo da pranzo (eel tah-voh-loh dah prahn-tzoh) (dining table) - il televisore (eel teh-lehvee-soh-reh) (TV set) Talkin' the Talk Valerio has found a new, non ammobiliato (nohn ahm-mohbee-lyah-toh) (unfurnished) apartment. His friend Eugenia is asking him what he needs.

Valerio: Ho trovato un appartamento! Devo comprare dei mobili. oh troh-vah-toh oohn ahp-pahr-tah-mehn-toh! deh-voh kohm-prah-reh deh moh-bee-lee. I just found an apartment! I have to buy some furniture.

Eugenia: Tutto? tooht-toh? (Do you need) everything?

Valerio: No, per la camera da letto il letto e l'armadio. noh, pehr lah kah-meh-rah dah leht-toh eel leht-toh eh lahr-mah-dyoh. No. a bed and a wardrobe for my bedroom.

Eugenia: Nient'altro? nvehnt-ahl-troh? Anything else?

Valerio: Ho due comodini e una cassettiera.

oh dooh-eh koh-moh-dee-nee eh ooh-nah kahs-seht-tyeh-rah.

I have two bedside tables and a dresser.

Eugenia: E per il soggiorno? eh pehr eel sohi-johr-noh? And for the living room?

Valerio: Ho una poltrona. Mi mancano ancora il divano e un tavolino.

oh ooh-nah pohl-troh-nah. mee mahn-kah-noh ahn-koh-rah eel dee-vah-noh eh oohn tah-voh-lee-noh.

I have an armchair. I still need a couch and a coffee table.

Words to Know				
appartamento	ahp-pahr-tah- <u>mehn</u> -toh	apartment		
mobili	moh-bee-lee	furniture		
camera da letto	<u>kah</u> -meh-rah dah <u>leht</u> -toh	bedroom		
letto	<u>leht</u> -toh	bed		
armadio	ahr- <u>mah</u> -dyoh	wardrobe		
cassettiera	kahs-seht- <u>tyeh</u> -rah	dresser		
soggiorno	sohj- <u>johr</u> -noh	living room		
poltrona	pohl- <u>troh</u> -nah	armchair		
divano	dee- <u>vah</u> -noh	couch		
tavolino	tah- <u>voh</u> -lee-noh	coffee table		

La cucina: The kitchen Much of the activity in any home occurs in la cucina (lah kooh-chee-nah) (the kitchen). Stereotypically, the kitchen is the most important room for Italians; is it for you as well? Whatever the answer, you'll make a good impression on native Italian speakers if you know some kitchen vocabulary. What if the nice lady who has just served you delicious food at your favorite Italian restaurant is curious about your kitchen? You don't want to disappoint her by not even being able to say that you use only cibo surgelato (chee-boh soohr-jeh-lah-toh) (frozen food) defrosted in the microonde (mee-kroh-ohn-deh) (microwave oven), and that you don't use a lavastoviglie (lah-vah-stoh-vee-lyeh) (dishwasher)

because your food comes in plastic containers!

Here are common items found in the kitchen: **// l'apribottiglia** (lah-preeboht-tee-lyah) (bottle opener) / la caffettiera (lah kahf-feht-tyeh-rah) (coffee maker) / il congelatore (eel kohn-jeh-lah-toh-reh) (freezer) / i **fornelli** (ee fohr-*nehl*-lee) (*stove-top burners*) / il **forno** (eel *fohr*-noh) (oven) / il frigorifero (eel free-goh-ree-fehr-oh) (refrigerator) / il **frullatore** (eel froohl-ah-toh-reh) (blender) / la frusta (lah frooh-stah) (whisk) / la lavastoviglie (lah lah-vah-stoh-veel-yeh) (dishwasher) / la **lavatrice** (lah lah-vah-tree-cheh) (washing machine) / il lavello (eel lah*vehl*-loh) (*sink*) ✓ **il microonde** (eel mee-kroh-*ohn*-deh) (*microwave oven*) ✓ la padella (lah pah-dehl-lah) (frying pan) ✓ la pattumiera (lah pahttooh-myeh-rah) (garbage can) / i pensili (ee pehn-see-lee) (cabinets) / la **pentola** (lah *pehn*-toh-lah) (*pot*) **// le sedie** (leh *seh*-dyeh) (*chairs*) **// lo** scolapasta (loh skoh-lah-pah-stah) (colander) / la spatola (lah spah-tohlah) (spatula) / il tagliere (eel tah-lyeh-reh) (cutting board) / il tavolo (eel *tah*-voh-loh) (*table*) *il* **tostapane** (eel toh-stah-*pah*-neh) (*toaster*) You may be wondering why **la lavatrice** (washing machine) is included on this list. In Italy, you often find washing machines in the kitchen; however, dryers aren't very common in Italy because of the enormous amount of electricity they consume.

La sala da pranzo: The dining room Italians show their sense of hospitality in sala da pranzo (een sahlah dah prahn-tzoh) (in the dining room). They set the dining table carefully and welcome their guests with refined details. Here are some items you'll likely see in the dining room:

il bicchiera da acqua (eel beekkyeh-reh dah ah-kwah) (water glass)

il bicchiere da vino (eel beek-kyeh-reh dah vee-noh) (wine glass)

il centrotavola (eel chehn-troh-tah-voh-lah) (centerpiece)

il cestino per il pane (eel cheh-stee-noh pehr eel pah-neh) (bread basket)

il coltello (eel koohl-tehl-loh) (knife)

il cucchiaino (eel koohk-kyah-

ee-noh) (teaspoon) il cucchiaio (eel koohk-kyahyoh) (spoon) ✓ la forchetta (lah fohr-keht-tah) (fork) il piattino (eel pyaht-tee-noh) (saucer)
 il piatto fondo (eel pyaht-toh fohn-doh) (bowl) ✓ il piatto piano (eel pyaht-toh pyah-noh) (plate) ~ la sedia (lah seh-dyah) (chair) - il tavolo da pranzo (eel tah-vohloh dah prahn-tzoh) (dining table) ~ la tazzina da caffé (lah taht-tsee-nah dah kahf-feh) (cup) / la tovaglia (lah toh-vah-lyah) (tablecloth) ✓ il tovagliolo (eel toh-vah-lyoh-loh) (napkin) Did you know that some of the most beautiful ceramics in the world are produced in Italy? Many are hand-painted works of art unto themselves. Some towns well known for their ceramics include Faenza (Emilia Romagna), Deruta (Umbria), Vietri (Amalfi Coast), Grottaglie (Apulia), and Caltagirone (Sicily). If you find yourself visiting these towns, you'll probably find yourself buying a new set of dinnerware!

Talkin' the Talk Salvatore and his mother are preparing for dinner. Mamma asks him to set the table and sweep the floor in the sala da pranzo (sah-lah dah prahn-tzoh) (dining room) before their guests arrive.

Mamma: Salvatore, per favore, passa la scopa prima che arrivino gli ospiti. sahl-vah-toh-reh, pehr fah-voh-reh, pahs-sah lah skoh-pah pree-mah keh ahr-ree-vee-noh lyee ohs-pee-tee.

Salvatore, please sweep the floor before the guests arrive.

Salvatore: Va bene, mamma.

vah beh-neh, mahm-mah.

Okay, Mom.

Che altro?

keh *ahl*-troh? *Anything else*?

Mamma: Apparecchia il tavolo, caro.

ahp-pah-rek-kyah eel tah-voh-loh, kah-roh.

Set the table, dear.

Salvatore: **Cosa ci metto?** *koh*-zah chee *meht*-toh? *What should I put out?*

Mamma: Metti la tovaglia con i limoni con i suoi tovaglioli.

meht-tee lah toh-vah-lyah kohn ee lee-moh-nee kohn ee swohy toh-vahl-yoh-lee.

Put out the tablecloth with the lemons and the matching napkins.

Salvatore: **Quali piatti?** *kwah-lee pyaht-tee? Which dishes?*

Mamma: Quelli di Faenza, il piano e il fondo.

*kwehl-*lee dee fah-*ehn*-tsah, eel *pyah*-noh eh eel *fohn*-doh.

The ones from Faenza, the flat ones, and the bowls.

Non dimenticare forchette, coltelli, e cucchiai per il brodetto.

nohn dee-mehn-tee-*kah*-reh fohr-*keht*-teh, kohl-*tehl*-lee, eh koohk-*kyahy* pehr eel broh*deht*-toh.

Don't forget forks, knives, and spoons for the fish stew.

Salvatore: Mamma, non bastano i bicchieri per l'acqua.

mahm-mah, nohn *bahs*-tah-noh ee beek-*kyeh*-ree pehr *lahk*-wah.

Mom, there aren't enough water glasses.

Mamma: Non importa. Li ho qui nella lavastoviglie.

nohn eem-*pohr*-tah. lee oh kwee *nehl*-lah lah-vah-stoh-*veel*-yeh.

That's okay. I have them here in the dishwasher.

Aggiungiamo anche i bicchieri da vino. Grazie.

aj-joohn-jah-moh ahn-keh ee beek-kyeh-ree dah vee-noh. grah-tsyeh.

Let's add wine glasses, too. Thanks.

Words to Know				
s copa	<u>skoh</u> -pah	broom		
apparecchiare	ahp-pahr-ehk- <u>kyah</u> -reh	to set the table		
tovaglia	toh- <u>vahl</u> -yah	tablecloth		
tovagliolo/i	toh-vahl- <u>yoh</u> -loh/lee	napkin/s		
piatto/i	<u>pyaht</u> -toh/ee	dish/dishes		
il (piatto) piano	eel <u>pyah</u> -noh	flat dish		
il (piatto) fondo	eel <u>fohn</u> -doh	bowl (for soup or pasta)		
forchetta/e	fohr- <u>keht</u> -tah/eh	fork/s		
coltello/i	kohl- <u>tehl</u> -loh/ee	knife/knives		
cucchiaio/ chucchiai	koohk- <u>kyahy</u> -oh/ee	spoon/s		
bicchiere/i	beek- <u>kyeh</u> -reh/ee	glass/glasses —		

La camera da letto: The bedroom La camera da letto (lah kah-meh-rah dah leht-toh) (the bedroom) is the space where you get to relax and unwind, and it may have as much or as little stuff in it as you want. It's your personal space, after all! Here's what you commonly find in the bedroom:

I'armadio (lahr-mah-dyoh) (armoire)

il comò (eel koh-moh) (dresser)

il comodino (eel koh-moh-dee-noh) (nightstand)

la coperta (lah koh-pehr-tah) (blanket)

i cuscini (ee kooh-shee-nee) (pillows)

la finestra

(lah fee-nehs-trah) (window) ~ la lampada (lah lahm-pah-dah) (lamp) ~ il lenzuolo/le lenzuola (eel lehn-zwoh-loh/leh lehn-zwoh-lah) (sheet/sheets) ~ il letto (eel leht-toh) (bed) ~ lo specchio (loh spehk-kyoh) (mirror) ~ la sveglia (lah sveh-lyah) (alarm clock) ~

le tende (leh tehn-deh) (curtains)

By the way,
don't bother to provide information about the size of
your bed. Chances are that Italians won't follow your
explanation of royal measurements when it comes to
mattresses. Do you know the saying "one size fits
all"? It applies to Italian beds. You have to specify
only matrimoniale (mah-tree-moh-nyah-leh) (double
bed) or singolo (seehn-goh-loh) (single bed).

Il bagno: The bathroom
One important room in any home is il bagno (eel bahn-yoh) (the bathroom).
Italian bathrooms are peculiar. Should you want to try your hand at a compare-contrast game of non-Italian versus Italian bathrooms, one item commonly found in Italian bathrooms will probably stick out for you: il bidet (eel bee-deh) (the bidet) — a plumbing fixture of French origin that's present in every full Italian bathroom. If you're puzzled by the bidet, then use the toilet, a half bathroom that offers the bare essentials. Here, you'll find only a la tazza (lah tahts-

sah) (toilet bowl) and a lavandino (lah-vahn-dee-noh) (sink).

Here are some terms common to bathrooms: **// l'armadietto dei medicinali** (lahr-mah-dyeht-toh dehy meh-dee-chee-nah-lee) (medicine cabinet) l'asciugamano/gli asciugamani (lah-shooh-gah-mah-noh) (lyee ah-shoohgah-mah-nee) (towel/s) / il bidet (eel bee-deh) (bidet) / la carta igienica (lah *kahr*-tah ee-*jeh*-nee-kah) (*toilet paper*) **// la doccia** (lah *doch*-chah) (shower) / il lavandino (eel lah-vahn-dee-noh) (sink) / il pettine (eel peht-tee-neh) (comb) / il sapone (eel sah-poh-neh) (soap) / la spazzola (lah spaht-tzoh-lah) (brush) / la tazza (lah tahts-sah) (toilet bowl) / la vasca da bagno (lah vahs-kah dah bahn-yoh) (bathtub) Other areas around the house The average Italian home isn't very large. Don't forget that Italy is a long, narrow, and densely populated peninsula mostly covered by mountains and hills. The living room, kitchen, bedroom, and bathroom are all typical spaces in Italian homes, but yours may have more or different rooms. Here's a list of additional terms you may use to discuss your home in Italian. Italians love to know about the customs of the people they meet. If you have pictures, show them and point to the different parts of your home, using the proper Italian terms: *i* il balcone (eel bahl-koh-neh) (balcony) *l* la cantina (lah kahn-*tee*-nah) (*cellar*) **✓ il corridoio** (eel kohr-ree-*doh*-yoh) (*hallway*) ✓ il garage (eel gah-raj) (qarage) ✓ l'ingresso (leehn-grehs-soh) (entrance, entryway) / la lavanderia (lah lah-vahn-deh-ryah) (laundry room) / la mansarda (lah mahn-sahr-dah) (attic) / la piscina (lah peeshee-nah) (pool) / la scala (lah skah-lah) (staircase) / lo studio (loh

stooh-dyoh) (office; study) Talkin' the Talk

Susan is an exchange student visiting Italy. She is showing some pictures to Laura, the host family's daughter. (Track 7) Susan: **Ecco, la terza casa a destra è la mia.**

ehk-koh, lah tehr-tsah kah-sah ah deh-strah eh lah mee-ah. Here, the third home on the right is mine.

Laura: **Ma è grandissima!** mah eh grahn-dees-see-mah! *It's really huge!*

Susan: Dici? Mah, ci sono sei stanze, una cucina, e tre bagni... dee-chee? mah, chee soh-noh sehy stahn-tseh, ooh-nah koo-chee-nah, eh treh bahnyee . . .

You really think so? Well, there are six rooms, a kitchen, and three bathrooms . . .

Laura: Ma quanti siete in famiglia?

mah kwahn-tee syeh-teh een fah-mee-lyah? How many persons are there in your family?

Susan: Siamo in quattro: i miei genitori, mio fratello e io. Abbiamo tre stanze da letto di sopra e un soggiorno, una sala da pranzo e una family room di sotto. Come si dice "family room"?

syah-moh een kwaht-troh: ee myeh-ee jeh-nee-toh-ree, mee-oh frah-tehl-loh eh ee-oh. ahb-byah-moh treh stahn-tseh dah leht-toh dee soh-prah eh oohn sohj-johr-noh, oohnah sah-lah dah prahn-tzoh eh ooh-nah family room dee soht-toh. koh-meh see dee-cheh "family room"?

It's four of us: my parents, my brother, and me. We have three bedrooms upstairs, and a living room, a dining room, and a family room downstairs. How do you say "family room"?

Laura: Family room? Non so . . . è una specie di soggiorno. . . . Ma dimmi, cosa c'è a sinistra di questa veranda?

family room? nohn soh . . . eh ooh-nah speh-cheh dee sohj-johr-noh. . . . mah deemmee, koh-sah cheh ah see-nee-strah dee kweh-stah veh-rahn-dah? Family room? I don't know . . . it's like a living room. . . . But tell me, what's that on the left of the porch?

Susan: C'è la piscina. Non è molto grande, ma mio fratello e io la usiamo molto per fare esercizio . . . e per le nostre feste.

cheh lah pee-shee-nah. nohn eh mohl-toh grahn-deh, mah mee-oh frah-tehl-loh eh ee-oh lah ooh-syah-moh mohl-toh pehr fah-reh eh-sehr-chee-tsyoh . . . eh pehr leh nohstreh feh-steh That's the swimming pool. It's not very big, but my brother and I use it a lot to exercise . . . and for our parties.

Laura: Feste in piscina? Sembra divertente!

feh-steh een pee-shee-nah? sehm-brah dee-vehr-tehn-teh! Pool parties? That sounds exciting!

Susan: Lo è! Sei invitata alla prossima!

loh eh! sehy een-vee-tah-tah ahl-lah prohs-see-mah! It is exciting! You are invited to the next one!

Laura: **Contaci, ci sarò!** *kohn*-tah-chee, chee sah-*roh! You bet! I'll be there.*

Words to Know

a destra ah <u>deh</u>-strah on the right

a sinistra ah see-<u>nee</u>-strah on the left

sopra <u>soh</u>-prah on top of

sotto <u>soht</u>-toh under

di lato dee <u>lah</u>-toh on its side

festa <u>feh</u>-stah party

piscina pee-shee-nah swimming pool

veranda veh-rahn-dah porch

alla prossima <u>ahl</u>-lah <u>prohs</u>-see- the next (or "see

n ' you later")

contaci! <u>kohn</u>-tah-chee you bet!

fare esercizio <u>fah</u>-reh to exercise

eh-sehr-<u>chee</u>-tsyoh

è una specie di eh <u>ooh</u>-nah <u>speh</u>- it looks like

cheh dee

Contemporary Italian architects and interior designers Imagination and laborious design characterize Italian style. Italian designers know how to combine funzionalità (foohn-tsyo-nah-lee-tah) (functionality) with estetica (eh-steh-tee-kah) (aesthetics) and have never made qualms about taking inspiration from the world around them. In 1946, soon

after the end of World War II, the Milan Triennale organized the RIMA (Riunione Italiana per le Mostre e l'Arredamento) (ryoohnyoh-neh ee-tah-lyah-nah pehr leh moh-streh eh lahr-reh-dah-mehn-toh) (Italian Exhibition of Furniture and Furnishing) exhibition, where giovani architetti italiani (joh-vah-nee ahr-keeteht-tee ee-tah-lee-ah-nee) (young Italian architects) were invited to share their designs and showcase prototypes of their projects. It was a felicitous moment, when the Italian people were swept by the desire to reconstruct and build anew. Gian Luigi Banfi, Lodovico Barbiano di Belgiojoso, Enrico Peressutti, Ernesto Nathan Rogers, Ignazio Gardella, Charles De Carli, and Vico Magistretti met at RIMA and proposed a portfolio of interior design ideas to be massproduced for houses where space would be organized in a functional, premeditated fashion. This exceptionally talented cohort of architects, engineers, and artists were the fathers of Italian design and share a significant artistic legacy.

Chapter 6

Using the Phone and Talking Business In This Chapter

Phoning and texting ► Making reservations and appointments over the phone ► Getting through to the person you want and leaving messages ► Talking about your job

In this chapter, you encounter expressions and phrases that relate to telephones and telecommunication — for example, how to behave when someone calls you and how to leave a message. In addition, you'll find some samples of common phone dialogues. This chapter also delves into life at the office, helping you get a handle on terminology for both people and things around your workplace.

Phoning Made Simple Pronto! (prohntoh!) (Hello!) is the first thing you hear when you talk to an Italian on the phone. In most languages, you answer the phone with the same word you use for saying hello in person, but in Italian, you use pronto to say hello only on the phone.

You can answer the phone and say **Pronto. Chi parla?** (prohn-toh. kee pahr-

lah?) (*Hello. Who's speaking?*) A typical response may be **Pronto! Sono Sabrina. C'è Stefano?** (*prohn*-toh! *soh*-noh sah-*bree*-nah. cheh *steh*-fah-noh?) (*Hello! This is Sabrina. Is Stefano there?*) Or you may hear **Sono Susanna. Posso parlare con Michele per favore?** (*soh*-noh sooh-*sahn*-nah. *pohs*-soh pahr-*lah*-reh kohn mee-*keh*-leh pehr fah-*voh*-reh?) (*This is Susan. May I please speak with Michael?*) Connecting via cellphones, texts, and

video Italians love their **cellulari** (*chehl*-looh-*lah*-ree) (*cellphones*); there's no doubt about that. They were one of the first cultures to embrace full-force the **telefonino** (teh-leh-foh-*nee*-noh) (*little phone*) back in the '80s, when they adopted this useful accessory as a fashion (and social/class) statement.

Acquiring a cellphone When you're in Italy, you need to have your own cellphone because public phones are hard to find, and hotel phones are very expensive to use. If you take your phone with you from, say, the United States, make certain that it will work in Italy and that calls won't cost you a mint. Of course, you can buy a phone when you get there. If you buy one, phone time can be purchased two ways at the local tabaccaio (tah-bahk-kah-yoh) (tobacconist). You can purchase una scheda telefonica (oohnah skeh-dah teh-leh-foh-nee-kah) (a phone card), or you can ask the salesperson to charge your phone for you by putting on a specific number of minutes or euros. You can do the same thing at any branch of the phone store where you bought your cellphone.

Text messaging

Because Italians tend to text more frequently than make phone calls these days (because it's so much cheaper and also trendy), you should know how to say a couple of important things, such as **messaggino** (mehs-sahj-*jee*-noh) or **sms** (*ehs*-seh-*ehm*-meh-*ehs*-seh), two ways of saying *text message*, and **mandami un messaggino** (*mahn*-dah-mee oohn mehs-sahj-*jee*-noh) (*text me*) (Literally: *send me a text message*).

Using the Internet to connect All cities have their share of

Internet stations where you can pay a per-minute fee to use the Internet. All you have to ask is Posso usare Internet? (pohs-soh ooh-zah-reh een-tehr-neht?) (May I use the Internet?) whereupon you'll be asked for un documento (oohn doh-kooh-mehn-toh) (identification) and assigned to a computer station. There, you can make Internet calls or e-mail to your heart's content.

Here are a few more useful phone phrases: **Avete un telefono?** (ah-veh-teh oohn teh-leh-foh-noh?) (Is there/Do you have a [public] telephone?) **Avete schede telefoniche?** (ah-veh-teh skeh-deh teh-leh-foh-nee-keh?) (Do you sell phone cards?) **Ha un recapito telefonico?** (ah oohn reh-kah-pee-toh teh-leh-foh-nee-koh?) (Do you have a contact phone number?) (You may hear this when you go to change money at the bank.) **Qual è il suo/tuo numero di telefono?** (kwahl eh eel sooh-oh/tooh-oh nooh-meh-roh dee teh-leh-foh-noh?) (What is your [formal/informal] phone number?) Talkin' the Talk

Giorgio is back in Naples again and decides to give an old friend of his a call. (Track 8) Simona: **Pronto!**

prohn-toh! Hello!

Giorgio: **Pronto, Simona?** prohn-toh, see-moh-nah? Hello, Simona?

Simona: **Sì, chi parla?** see, kee *pahr*-lah? Yes, *who's speaking?*

Giorgio: **Sono Giorgio.** soh-noh johr-joh. *It's Giorgio.*

Simona: **Che bella sorpresa!** keh *behl*-lah sohr-*preh*-zah! *What a nice surprise!*

Sei di nuovo a Napoli?

sey dee *nwoh*-voh ah *nah*-poh-lee? Are you in Naples again?

Giorgio: **Sì, sono arrivato stamattina.** see, *soh*-noh ahr-ree-*vah*-toh stah-maht-*tee*-nah. *Yes. I arrived this morning.*

Simona: Ci vediamo stasera?

chee veh-dyah-moh stah-seh-rah? Are we going to meet tonight?

Giorgio: **Ti chiamo per questo!** tee *kyah*-moh pehr *kwehs*-toh! *That's why I'm calling!*

MISDOW WISDOW

In Italy, when you don't know a **numero di telefono** (*nooh*-meh-roh dee teh-*leh*-foh-noh) (*phone number*), look it up in the **elenco telefonico** (eh-*lehn*-koh teh-leh-*foh*-nee-koh) (*phone book*). If it's a business number, you can also look in the **pagine gialle** (*pah*-jee-neh *jahl*-leh) (*yellow pages*).

Calling for business or pleasure Whether you want to find out what time a show starts, make a dental appointment, or just chat with a friend, the easiest way to accomplish any of these tasks is usually to pick up the telephone. This section takes you through the nuts and bolts of talking on the telephone.

Talkin' the Talk The following is a formal dialogue between two signori (see-nyoh-ree) (gentlemen) who have met only once.

Sig. Palladino: **Pronto?** prohn-toh? Hello?

Sig. Nieddu: **Pronto, il signor Palladino?** *prohn*-toh, eel see-*nyohr* pahl-lah-*dee*-noh? *Hello, Mr. Palladino?*

Sig. Palladino: Sì. Con chi parlo?

see. kohn kee *pahr*-loh? Yes. Who am I speaking to?

Sig. Nieddu: Sono Carlo Nieddu.

soh-noh kahr-loh nyeh-dooh. This is Carlo Nieddu.

Si ricorda di me?

see ree-kohr-dah dee meh? Do you remember me?

Sig. Palladino: **No, mi dispiace.** noh, mee dees-*pyah*-cheh. *I don't, I'm sorry.*

Sig. Nieddu: **Il cugino di Enza.** eel kooh-*jee*-noh dee *ehn*-dzah. *Enza's cousin.*

Sig. Palladino: **Ma certo! mi scusi tanto!** mah *chehr*-toh! mee *skooh*-zee *tahn*-toh! *Why, of course! Excuse me!*

Sometimes you call just *to chat on the phone* — **fare due chiacchiere al telefono** (*fah*-reh *dooh*-eh *kyahk*-kyeh-reh ahl teh-*leh*-foh-noh). But the person on the other end of the line may not be prepared for a lengthy chat.

When you're really busy and don't have even one second to speak, you may need the following phrases. The first is informal, and the second is one you may use at work.

Ti posso richiamare più tardi? (tee *pohs*-soh ree-kyah-*mah*-reh *pyooh tahr*-dee?) (*Can I call you back later?*) **La posso richiamare fra mezz'ora?** (lah *pohs*-soh ree-kyah-*mah*-reh frah mehd-*dzoh*-rah?) (*Can I call you back in half an hour?*) Talkin' the Talk On many occasions, your call may be quite welcome, as Monica's is this time: Monica: **Ciao**, **mamma, ti disturbo?**

chou, mahm-mah, tee dees-toohr-boh? Hello, Mom. Am I disturbing you?

Lucia: No, assolutamente.

noh, ahs-soh-looh-tah-*mehn*-teh *Not at all.* Monica: **Volevo sentire cosa fate per Pasqua.** voh-*leh*-voh sehn-*tee*-reh *koh*-sah *fah*-teh pehr *pahs*-qwah.

I wanted to hear what you were doing for Easter.

Lucia: **Andiamo tutti dalla nonna.** ahn-*dyah*-moh *tooht*-tee *dahl*-lah *nohn*-nah. We're all going to Grandma's. Monica: Ottimo! Buon'idea! oht-tee-moh! bwohn-ee-dee-ah! Great! Good idea!



Making Arrangements over the Phone Making an appointment, reserving a table at a restaurant, and ordering tickets for a concert are all activities you usually do by phone. This section introduces you to the Italian way to handle these matters.

Talkin' the Talk Mrs. Elmi calls her doctor's office to make an appointment. She is speaking with

the doctor's nurse. (Track 9) Sig.ra Elmi: Buongiorno, sono la signora Elmi. Vorrei prendere un appuntamento.

bwohn-*johr*-noh, *soh*-noh lah see-*nyoh*-rah *ehl*-mee. vohr-*rehy prehn*-deh-reh oohn ahp-poohn-tah-*mehn*-toh.

Good morning, this is Ms. Elmi. I'd like to make an appointment.

Nurse: **È urgente?** eh oohr-*jehn*-teh? *Is it urgent?*

Sig.ra Elmi: **Purtroppo sì.** poohr-*trohp*-poh see. *Unfortunately, it is.*

Nurse: **Va bene oggi alle quattro e mezza?** vah *beh*-neh *ohj*-jee *ahl*-leh *kwaht*-troh eh *mehd*-dzah? *Today at four-thirty?*

Sig.ra Elmi: **Va benissimo, grazie.** vah beh-*nees*-see-moh, *grah*-tsyeh. *That's great, thank you.*

Nurse: **Prego. A più tardi.** *preh*-goh. ah *pyooh tahr*-dee. *You're welcome. See you later.*

The Italian media I mezzi di comunicazione di massa (ee meht-tsee dee koh-mooh-nee-kah-tsyoh-neh dee mahs-sah) (media) played a major role in Italy's cultural transformations in the years following World War II, driving and accompanying the modernizzazione (moh-dehr-neet-tsah-tsyoh-neh) (modernization) of the country. RAI

Radiotelevisione Italiana, emittente televisiva e radiofonica nazionale (eh-meet-tehn-teh teh-leh-vee-see-vah eh rah-dyoh-foh-nee-kah nah-tsyo-nah-leh) (national radio and television broadcaster), helped nationalize the country by bringing the Italian standard language into every household, where only regional dialects had been spoken until then. Only in the early '80s did RAI lose its monopolio (moh-noh-poh-lee-oh) (monopoly) on Italian TV, with the advent of the first Italian private television broadcasting companies.

Besides **programmi radiofonici e televisivi** (proh-*grahm*-mee rah-dyoh-*foh*-nee-chee eh teh-leh-vee-see-vee) (*radio and TV programs*), Italian media include a plethora of printed and online **quotidiani** (kwoh-tee-*dyah*-nee) (*daily newspapers*), **riviste** (ree-vee-steh) (*magazines*) and **periodici** (peh-*ryoh*-dee-chee) (*periodicals*), and **settimanali e mensili** (seht-tee-mah-*nah*-lee eh mehn-see-lee) (*weekly and monthly magazines*), which contain **notizie politiche, d'attualità, sportive, economiche, e di cronaca** (noh-tee-tsyeh poh-*lee*-tee-keh, daht-twah-lee-*tah*, spohr-tee-veh, eh-koh-*noh*-mee-keh, eh dee *kroh*-nah-kah) (*political news, current events, sports, economics, and city life events*). The most important daily newspapers are distributed across the Italian regions and abroad, in the major traffic areas, such as airports and train stations.

Il Corriere della Sera (eel kohr-ryeh-reh dehl-lah seh-rah) was the first Italian national newspaper. Its first 1906 issue had a tiratura (tee-rah-too-rah) (circulation) of 106,000 copies! Today, Corriere della Sera (kohr-ryeh-reh dehl-lah seh-rah) and Repubblica (reh-poohb-blee-kah) are the most important Italian daily newspapers. Gazzetta dello Sport (gahds-dseht-tah dehl-loh sport) is a daily newspaper that has only sport news, mostly soccer news, and it sells hundreds of thousands of copies.

Some of these means of mass communication are politically oriented or influenced by economic lobbies. However, there's also independent media to guarantee **pluralità d'informazione** (ploo-rah-lee-*tah* deen-fohr-mah-*tsyoh*-neh) (*plurality of information*). Because facts can be cast in different light, well-informed Italians explore different **fonti** (*fohntee*) (*sources*).

The expression **a domani** (ah doh-*mah*-nee) (*see you tomorrow*) is a bit different in Italian, in that it doesn't have a verb. In English, the verb *see* indicates that you will see the other person tomorrow. Italian is more concise; you say **a domani** — literally, *until tomorrow*.

Asking for People and Getting the Message This section offers useful terminology about asking to speak to people and leaving messages. You know how often the person you want isn't available, so you need to be comfortable getting a message across.

Or you may find yourself in this familiar situation: You're waiting for a call, but the telephone doesn't ring. Then, you have to go out. When you get back, you want to know whether anyone called for you. You can ask that question in several ways: **Ha chiamato qualcuno per me?** (ah kyah-*mah*-toh kwahl-*kooh*-noh pehr meh?) (*Has anybody called for me?*) **Mi ha chiamato qualcuno?** (mee ah kyah-*mah*-toh kwahl-*kooh*-noh?) (*Did anybody call me?*) **Non mi ha cercato nessuno?** (nohn mee ah chehr-*kah*-toh nehs-*sooh*-noh?) (*Has anybody looked for me?*) Talkin' the Talk Leo wants to give Camilla a call, but she's not home. Therefore, he leaves a message for her.

Leo: **Buongiorno, sono Leo.** bwohn-johr-noh, soh-noh leh-oh. Good morning, this is Leo.

Voice: **Ciao Leo.** chou *leh*-oh. *Hello, Leo.*

Leo: C'è Camilla?

cheh kah-*meel*-lah? Is Camilla in?

Voice: No, è appena uscita.

noh, eh ahp-peh-nah ooh-shee-tah.

No, she's just gone out.

Leo: **Quando la trovo?** *kwahn*-doh lah *troh*-voh? *When can I find her?*

Voice: **Verso le nove.** *vehr*-soh leh *noh*-veh. *Around nine.*

Leo: **Le posso lasciare un messaggio?** leh *pohs*-soh lah-*shah*-reh oohn mehs-*sahj*-joh?

Can I leave her a message?

Voice: **Come no, dimmi.** *koh*-meh noh, *deem*-mee. *Of course. tell me.*

As you can see, there are different ways for asking for people as well as for saying that they're not in and asking whether you can leave a message. The preceding informal dialogue gives you one way of saying these things, and the dialogue that follows recasts the situation into a formal exchange.

Talkin' the Talk Mr. Marchi calls Mr. Trevi's office to talk about an upcoming meeting. Mr. Trevi's secretary picks up the phone. (Track 10) Secretary: Pronto?

prohn-toh? Hello?

Sig. Marchi: **Buongiorno, sono Ennio Marchi.** bwohn-johr-noh, soh-noh ehn-nioh mahr-kee. Good morning, this is Ennio Marchi.

Secretary: **Buongiorno, dica.** bwohn-johr-noh, dee-kah. Good morning, can I help you?

Sig. Marchi: Potrei parlare con il signor Trevi?

poh-trehy pahr-lah-reh kohn eel see-nyohr treh-vee? Can I speak to Mr. Trevi?

Secretary: Mi dispiace, è in riunione.

mee dees-pyah-cheh, eh een ree-ooh-nyoh-neh.

I'm sorry, he's in a meeting.

Sig. Marchi: **Potrei lasciargli un messaggio?** poh-*trehy* lah-*shahr*-lyee oohn mehs-*sahj*-joh?

May I leave him a message?

Secretary: **Certo. Prego.** *chehr*-toh. *preh*-goh. *Of course. Go on . . .*

Sometimes you don't understand the name of the person you're talking to and you have to ask for the spelling. If someone needs you to spell your name, you may hear either of the following questions: **Come si scrive?** (*koh*-mehsee *skree*-veh?) (*How do you write it?*) **Può fare lo spelling?** (pwoh *fah*-reh loh spelling?) (*Can you spell it?*) Don't worry too much about this; as long as you know the basic Italian alphabet in Book I, <u>Chapter 1</u>, you'll be able to spell your name and town to anyone!



Discussing Your Job The world is aettina smaller, and business contact

g-----g -------, ------ --------

with people in other countries is getting more common. Whether by phone, fax, or e-mail, knowing how to communicate to business colleagues around the world is becoming more and more important. If you happen to have business contacts with Italian companies, knowing some basic Italian business vocabulary may be useful.

Italian has at least four words for *company* — **la compagnia** (lah kohm-pah-nyee-ah), **la ditta** (lah *deet*-tah) (which also means *the firm*), **l'azienda** (lah-dzyehn-dah), and **la società** (lah soh-cheh-tah). These words are virtually interchangeable.

L'ufficio (loohf-fee-choh) is Italian for office. The following sentences give you a taste of the phrases you hear in uffici (oohf-fee-chee) (offices) everywhere: La mia scrivania è troppo piccola. (lah mee-ah skree-vah-nee-ah eh trohp-poh peek-koh-lah.) (My desk is too small.) È una grande società? (eh ooh-nah grahn-deh soh-cheh-tah?) (Is it a big company?) Lavora per una piccola agenzia. (lah-voh-rah pehr ooh-nah peek-koh-lah ah-jehn-tsee-ah.) (He works for a small agency.) Mi piace il mio lavoro. (mee pyah-cheh eel mee-oh lah-voh-roh.) (I like my job.) Referring to coworkers Even if you are libero professionista (lee-beh-roh proh-fehs-syoh-nee-stah) (self-employed), chances are that your lavoro (lah-voh-roh) (job) puts you in contact with other people. All those people have titles and names, as the following short exchanges show: Il mio capo è una donna. (eel mee-oh kah-poh eh ooh-nah dohn-nah.) (My boss is a woman.) Hai un'assistente personale? (ahy oohn-ahs-see-stehn-teh pehr-soh-nah-leh?)

(Do you have a personal assistant?) **No, il nostro team ha un segretario.** (noh, eel nohs-troh teem ah oohn seh-greh-tah-ryoh.) (No, our team has a secretary.) **Dov'è il direttore?** (doh-veh eel dee-reht-toh-reh?) (Where is the director?) **Nel suo ufficio.** (nehl sooh-oh oohf-fee-choh.) (In her office.) Interviewing

Congratulations! You've sent in your **curriculum** (koohr-*ree*-kooh-loohm) (*resumé*) and the company has invited you for a **colloquio di lavoro** (kohl-loh-kwyoh dee lah-voh-roh) (*job interview*). The job interview is a discussion in which you have to take an active part. Not only do you have to "sell" your skills, but you must also assess **le opportunità di carriera** (leh ohp-pohr-tooh-nee-*tah* dee kahr-*ryeh*-rah) (*career opportunity*) and **crescita professionale** (*kreh*-shee-tah proh-fehs-syoh-*nah*-leh) (*professional growth*) within the company.

As a **candidato** (kahn-dee-*dah*-toh) (*candidate*), you answer and ask questions, exchange **punti di vista** (*poohn*-tee dee *vee*-stah) (*points of view*), and emphasize your potential. Don't forget that the objective is to move toward a mutual, good **rapporto di lavoro** (rahp-*pohr*-toh dee lah-*voh*-roh) (*working relationship*).

In Italy, want ads often request information on an applicant's personality. Also, job advertisements don't usually contain mailing addresses. Instead, ads list fax or e-mail addresses. You send your **domanda d'assunzione** (doh-*mahn*-dah dahs-soohn-*tsyoh*-neh) (*job application*) and/or your curriculum vitae or resumé via fax or e-mail.

Here are a few other terms that may be useful when applying or interviewing for a job: **/ affidabile** (ahf-fee-*dah*-bee-leh) (*dependable*) **/ annuncio** (ahn-*noohn*-choh) (*advertisement*) **/ assistente** (ahs-sees-*tehn*-teh) (*assistant*) **/ colloquio** (kohl-*loh*-kwyoh) (*interview*) **/ responsabile** (rehspohn-*sah*-bee-leh) (*responsible*) Covering compensation and breaks According to the Constitution of the Italian Republic (Article 36), **lo stipendio** (stee-*pehn*-dyoh) (*salary*) must be proportionate and appropriate to the duration and quality of service performed by the **lavoratore** (lah-voh-rah-toh-reh) (*worker*) and sufficient for a reasonably good quality of life.

In Italy, there's no **stipendio minimo** (stee-*pehn*-dyoh *mee*-nee-moh)

(*minimum wage*) set by law. Usually, a pay is deemed sufficient if it corresponds to that shown in the **contratto collettivo** (kohn-*traht*-toh kohl-leht-*tee*-voh) (*collective labor agreement*) for the sector. **Il pagamento** (eel pah-gah-*mehn*-toh) (*payment*) of wages is normally **mensile** (mehn-*see*-leh) (*on a monthly basis*).

The Italian Constitution also establishes that all **lavoratori** (lah-voh-rah-*toh*-ree) (*workers*) have the right to **riposo settimanale** (ree-*poh*-soh seht-tee-mah-*nah*-leh) (*weekly rest*) and **ferie annuali retribuite** (*feh*-ryeh ahn-*nwah*-lee reh-tree-*bwee*-teh) (*paid annual holidays*).

Describing things around the office For many of us, l'ufficio (loohf-fee-choh) (the office) is the place where we spend most of our day. No matter whether it's a single stanza (stahn-tsah) (room) and a simple scrivania (scree-vah-nee-ah) (desk) between two pareti (pah-reh-tee) (walls), with few sedie (seh-dyeh) (chairs), Italians will furnish it to make it un ambiente comodo (oohn ahm-byehn-teh koh-mohdoh) (a comfortable environment) for gli impiegati (lyee eem-pyeh-gah-tee) (employees) and attraente (aht-trah-ehn-teh) (attractive) for i clienti (clyehn-tee) (customers).

Buildings, hangouts, and other key work areas Open spaces are increasingly prevalent. They require more flexible solutions such as panche (pahn-keh) (benches), tavoli condivisi (tah-voh-lee kohn-dee-vee-see) (shared desks), and zone relax (dzoh-neh rehlahx) (relaxation areas).

In times of frenetic activity, **la pausa caffé** (lah *pah*-ooh-sah cahf-*feh*) (*the coffee break*) is very important. You can relax from **attività ripetitive** (aht-tee-vee-*tah* ree-peh-tee-*tee*-veh) (*repetitive tasks*) and deepen the relations with your **colleghi** (kohl-*leh*-ghee) (*coworkers*). Italians give great

importance to the quality of personal relationships between colleagues.

Each business has a specific décor: **L'arredamento** (lahr-reh-dah-*mehn*-toh) (*furniture*) is chosen according to the services provided. **Uno studio medico** (*ooh*-noh *stooh*-dyoh *meh*-dee-koh) (*a doctor's office*), for example, needs a **lettino** (leht-*tee*-noh) (*a cot*) and **attrezzatura professionale** (aht-trehts-tsah-tooh-rah proh-fehs-syoh-*nah*-leh) (*professional equipment*).

Office equipment

Even the smallest offices today utilize a wide variety of equipment. Many of these technology words are the same in Italian as they are in English: *computer*, *fax*, and *e-mail* are used and pronounced as they are in English, and the Italian words for *photocopy* and *photocopier* are fairly intuitive — **fotocopia** (foh-toh-*koh*-pyah) and **fotocopiatrice** (foh-toh-koh-pyah-*tree*-cheh), respectively.

The following sentences can help you develop your Italian office vocabulary to a respectable level.

Posso usare la stampante, per favore? (pohs-soh ooh-zah-reh lah stahm-pahn-teh, pehr fah-voh-reh?) (May I use the printer, please?) Il lavoro non va bene. (eel lah-voh-roh nohn vah beh-neh.) (Work isn't going well.) Il fax è arrivato. (eel fahks eh ahr-ree-vah-toh.) (The fax arrived.) Quando ha spedito l'e-mail? (kwahn-doh ah speh-dee-toh lee-mail?) (When did you send the e-mail?) Keep your cancelleria (kahn-chel-leh-ree-ah) (stationery) well organized: carta (kahr-tah) (paper) inside cassetti (kahs-seht-tee) (drawers) and schedari (skeh-dah-ree) (file cabinets), penne (pehn-neh) (pens) and matite (mah-tee-teh) (pencils) in porta penne (pohr-tah pehn-neh) (pencil holders), and forbici (fohr-bee-chee) (scissors) and spillatrice (speel-lah-tree-cheh) (stapler) always handy.

Talkin' the Talk Mr. Miller, an American businessman, has been trying unsuccessfully to send his Italian associate, il signor Tosi, some important information.

Have you received the express letter I sent?

Sig. Tosi: No, oggi non è arrivato niente.

noh, *ohj*-jee nohn eh ahr-ree-*vah*-toh *nyehn*-teh.

No, nothing has arrived yet today.

Mr. Miller: Le mando subito un fax.

leh mahn-doh sooh-bee-toh oohn fahks.

I'll send you a fax immediately.

Sig. Tosi: Purtroppo è rotto.

poohr-trohp-poh eh roht-toh.

Unfortunately, it's broken.

Mr. Miller: Le invio un'e-mail allora.

leh een-vee-oh oohn-ee-mail ahl-loh-rah.

I'll send you an e-mail then.

Sig. Tosi: Va bene. E può mandarmi il documento?

vah beh-neh. eh pwoh mahn-dahr-mee eel doh-kooh-mehn-toh?

Yes. And can you send me the document?

Mr. Miller: Certo, glielo mando come allegato, ma avrò bisogno di più tempo.

chehr-toh, *lyee*-loh *mahn*-doh *koh*-meh ahl-leh-*gah*-toh, mah ah-*vroh* bee-*zoh*-nyoh dee pyooh *tehm*-poh.

Of course, I'll send it as an attachment, but I'll need a bit more time.

Sig. Tosi: Va benissimo. Oggi lavoro fino a tardi.

vah beh-nees-see-moh. ohj-jee lah-voh-roh fee-noh ah tahr-dee.

That's great. I'm working late today.



Chapter 7

Food, Glorious Food, and Drink In This Chapter

Taking a look at breakfast, lunch, and dinner ➤ Surveying Italian drink selections ➤ Reserving a table and paying for your meal ➤ Going grocery shopping

Food is distinctly unique from one region to another. This chapter introduces you to essential phrases to help you enjoy eating Italian-style. **Buon appetito!** (bwohn ahp-peh-*tee*-toh!) (*Enjoy!*) Eating, Italian-Style Italians have three main meals: **la prima colazione** (lah *pree*-mah koh-lah-*tsyoh*-neh) (*breakfast*), **il pranzo** (eel *prahn*-zoh) (*lunch*), and **la cena** (lah *cheh*-nah) (*dinner*). You eat **uno spuntino** (*ooh*-noh spoohn-*tee*-noh) (*a snack*) when you're hungry between main meals. **La merenda** (lah meh-*rehn*-dah) is a snack-time that most children enjoy daily.

Having breakfast Your first meal of the day is always la prima colazione (lah pree-mah koh-lah-tsyoh-neh) (breakfast).

Some Italians begin the day with **un caffè** (oohn kahf-*feh*) (*espresso*) at home, but many stop for breakfast in **un bar** (oohn bahr) (*a coffee shop*) on their way to work. Breakfast consists of coffee and **una pasta** (*ooh*-nah *pahs*-tah) (*a pastry*), which can be **salata** (sah-*lah*-tah) (*savory*), **semplice** (*sehm*-plee-cheh) (*plain*), or filled with **marmellata** (mahr-mehl-*lah*-tah) (*jam*), **crema** (*kreh*-mah) (*custard*), or **cioccolato** (chohk-koh-*lah*-toh) (*chocolate*).

Talkin' the Talk The man behind the counter in a coffee bar in Italy is called il barista (eel bah-rees-tah) (the barman).

Barista: Buongiorno!

bwohn-johr-noh! Good morning!

Sig. Zampieri: Buongiorno! Un caffè e una pasta alla crema per favore.

bwohn-johr-noh! oohn kahf-feh eh ooh-nah pah-stah ahl-lah kreh-mah pehr fah-voh-reh. Good morning! One espresso and a custard pastry please.

Barista: **Qualcos'altro?** *qwahl*-kohs-*ahl*-troh? *Anything else?*

Sig. Zampieri: **Una spremuta d'arancia, per favore.** *ooh*-nah spreh*-mooh*-tah dah*-rahn*-chah, pehr fah*-voh*-reh. *One fresh-squeezed orange juice, please.*

Barista: **Ecco la spremuta. Prego.** *ehk-*koh lah spreh*-mooh-*tah. *preh-*goh. Here's the juice. Here you go.

Eating lunch Italians do il pranzo (eel prahn-zoh) (lunch) differently from many other countries. The traditional courses are ✓ antipasto (ahn-tee-pah-stoh) (appetizer): Can be either hot, such as bruschetta (brooh-skeht-tah) (toasted bread), crostini (kroh-stee-nee) (croutons), and supplì (soohp-plee) (rice croquettes), or cold, such as prosciutto e melone (proh-shooht-toh eh meh-loh-neh) (prosciutto and cantaloupe) or affettato e olive (ahf-feht-tah-toh eh oh-lee-veh) (cold cuts and olives). Antipasti vary from region to region.

- **✓ primo piatto** (*pree*-moh *pyaht*-toh) (*first course*): Although this comes after the antipasto, it's still called a first course. The **primo** consists of all kinds of **pasta** (*pah*-stah) (*pasta*), **risotto** (ree-*zoht*-toh) (*risotto*), or **minestra** (mee-*nehs*-trah) (*soup*).
- **✓ il secondo** (eel seh-kohn-doh) (*the second course*): This generally consists of **carne** (*kahr*-neh) (*meat*) or **pesce** (*peh*-sheh) (*fish*), prepared in a wide

variety of ways.

- **contorni** (kohn-*tohr*-nee) (*side dishes*): Vegetables may be ordered separately.
- ✓ il dolce (eel dohl-cheh) (the dessert): Last, but certainly not least, dessert may be un dolce (oohn dohl-cheh) (a sweet), frutta fresca (froot-tah frehs-kah) (fresh fruit), or una macedonia (ooh-nah mah-cheh-doh-nyah) (fruit salad).

The verb **prendere** (*prehn*-deh-reh) (*to have*) (Literally: *to take*) is the verb to use when talking about food and drinks.

ConjugationPronunciationio prendoee-oh prehn-dohtu prenditooh prehn-deelui/lei prendelooh-ee/ley prehn-dehnoi prendiamonohy prehn-dyah-mohvoi prendetevohy prehn-deh-tehloro prendonoloh-roh prehn-doh-noh

Pasta is usually made with durum wheat flour and water. The different types include: **spaghetti** (spah-*geht*-tee) (*spaghetti*), **bucatini** (booh-kah-*tee*-nee) (*thick*, *tube-like spaghetti*), **penne** (*pehn*-neh) (*short*, *cylindrical pasta shaped to a point at each end*), **fusilli** (fooh-*zeel*-lee) (*spiral*-*shaped pasta*), **rigatoni** (ree-gah-*toh*-nee) (*short*, *cylindrical*, *grooved pasta*), and so on.

On the other hand, **pasta fresca** (*pah*-stah *freh*-skah) (*fresh pasta*) means **pasta all'uovo** (*pahs*-tah ahl-*lwoh*-voh) (*egg noodles*), also called **pasta fatta in casa** (*pahs*-tah *faht*-tah een *kah*-sah) (*homemade pasta*). These are **tagliatelle** (tah-lyah-*tehl*-leh) (*flat noodles*), **fettuccine** (feht-toohch-*chee*-neh) (*narrow*, *flat noodles*), and **tonnarelli** (tohn-nah-*rehl*-lee) (*tubular noodles*), to mention just a few.



On Thursdays, Italians traditionally eat **gnocchi** (nyohk-kee) (soft

potato dumplings). They're not pasta, though! They make a nice change from pasta and **risotto** (ree-*soht*-toh) (*rice*) and can be served in red or white sauces.

Incidentally, when you have a bite of pasta, you should make sure that it's **al dente** (ahl *dehn*-teh) (Literally: *to the tooth*). It means that the pasta is a little hard so that you really need to use your teeth!

The following conjugation shows you the polite form of the verb **volere** (voh*leh*-reh) (*to want*). You have another verb for when you're being polite: *to like*. Italian, however, uses a conditional to express politeness.

ConjugationPronunciationio vorreiee-oh vohr-raytu vorrestitoo vohr-rehs-tee

lui/lei vorrebbeloo-ee/ley vohr-rehb-behnoi vorremmonohy vohr-rehm-mohvoi vorrestevohy vohr-rehs-teh

loro vorrebbero *loh-*roh vohr*-rehb-*beh-roh

Enjoying dinner Italians often have la cena (lah cheh-nah) (supper) at home, but they also eat out. In this chapter, you're introduced to the different types of eateries available to you. Supper time varies throughout the peninsula; for example, restaurants in Venice stop serving dinner earlier than those in Rome, where you can go as late as 9 or 10 p.m.



The many meanings of "prego"

Prego (*preh*-goh) has several meanings. When you say it in response to **grazie** (*grah*-tsyeh) (*thank you*), it means *you're welcome*. But clerks and servers also use it to ask you what you would like or if they can help you. You often hear **prego** when you enter a public office or shop. You also use **prego** when you give something to someone. In this case, the word

translates as *here you are.* **Prego** is also a very formal answer when you ask for permission. Following are a few examples of how **prego** is used: Grazie. (*grah*-tsyeh.) (*Thank you*.) **Prego.** (*preh*-goh.) (*You're welcome.*) Prego? (*preh*-goh?) (*Can I help you?*) Posso entrare? (*pohs*-soh ehn-*trah*-reh?) (*May I come in?*) **Prego.** (*preh*-goh.) (*Please.*) Prego, signore. (*preh*-goh see-*nyoh*-reh.) (*Here you are, sir.*) Grazie. (*grah*-tsyeh.) (*Thank you.*)

Talkin' the Talk A group of friends gather at a local pizzeria for dinner. Their exchanges are quite informal. (Track 11) Sandra: Che cosa prendiamo?

keh koh-zah prehn-dyah-moh? What should we have?

Laura: **Non lo so! Guardiamo il menù.** nohn loh soh! gwahr-dyah-moh eel meh-nooh. I don't know! Let's look at the menu.

Silvio: **Avete fame?** ah-veh-teh fah-meh? Are you hungry?

Laura: Ho fame; prendo una pizza margherita.

oh fah-meh; prehn-doh ooh-nah peet-tsah mahr-gheh-ree-tah.

I'm hungry; I'm getting a pizza margherita.

Sandra: **Io non tanto.** ee-oh nohn *tahn*-toh. *I'm not so hungry.*

Silvio: **Allora cosa prendi Sandra?** ahl-loh-rah koh-zah prehn-dee sahn-drah?

So what are you going to have, Sandra?

Sandra: Vorrei qualcosa di leggero.

vohr-rey kwahl-koh-zah dee lehj-jeh-roh I'd like something light.

Un'insalatona.

onn-een-sah-lah-toh-nah.

A big salad.

Silvio: Poco originale . . .

pohk-koh oh-ree-jee-nah-leh . . .

Kind of boring . . .

Most Italian pizzerias have a wide range of pizzas. They're individual servings. You can also get pasta and salads there, and afterward, a dessert.

You've certainly heard of Italian **gelato** (jeh-*lah*-toh) (*ice cream*). Go for the **gelato artigianale** (jeh-*lah*-toh ahr-tee-jah-*nah*-leh) (*homemade ice cream*) — made in a **gelateria** (jeh-lah-teh-*ree*-ah) (*ice cream parlor*). You can have it in a **cono** (*koh*-noh) (*cone*) or a **coppetta** (kohp-*peht*-tah) (*cup*). You also have to decide on the **gusto** (*goohs*-toh) (*flavor*) and size, which usually goes according to euros or **palline** (pahl-*lee*-neh) (*scoops*).

Talkin' the Talk Laura and Silvio stop for some ice cream. (Track 12) Server: Prego?

preh-goh?
What would you like?

Laura: **Due coni, per favore.** *dooh-*eh *koh-*nee, pehr fah*-voh-*reh. *Two ice-cream cones, please.*

Server: **Da quanto?** dah *kwahn*-toh? *What size?*

Silvio: Uno da due euro, e l'altro da 1 euro e 50.

oohn-oh dah dooh-eh eh-ooh-roh, eh lahl-troh dah oohn eh-ooh-roh eh cheen-qwahntah.

One two-euro size and the other one for $1\frac{1}{2}$ euros.

Server: Che gusti? keh goohs-tee? Which flavors?

Silvio: **Fragola e limone.** *frah*-goh-lah eh lee-*moh*-neh. *Strawberry and lemon.*

Server: **Prego. E Lei?** preh-goh. eh ley? Here you are. And you?

Laura: Crema, cioccolato, cocco, e noce.

kreh-mah, chohk-koh-lah-toh, kohk-koh, eh noh-cheh.

Custard, chocolate, coconut, and walnut.

Silvio: 3 euro e 50?

treh eh-ooh-roh eh cheen-gwahn-tah?

Three and a half euros?

In a **gelateria**, you can also find **frullati** (froohl-*lah*-tee) (*mixed fruit juice*), **frappé** (frahp-*peh*) (which can be a *fruit milk shake* or a *frozen fruit shake*), and **yogurt** (*frozen yogurt*).

Drinking, Italian-Style This section talks about many sorts of drinks, starting, obviously, with good Italian coffee, but also covering water, tea, and some spirits.

Expressing your love for espresso You may have to order an espresso at your favorite coffee emporium back home, but in Italy, you get the same drink by asking the barista (bah-rees-tah) (barman) or il cameriere (eel kah-meh-ryeh-reh) (the waiter) for just un caffè (oohn kahf-feh) (a coffee).

In addition to **caffè**, you can enjoy a nice cup of **cioccolata calda** (chohk-koh-lah-tah kahl-dah) (hot cocoa); **tè** (teh) or **tè freddo** (teh frehd-doh) (cold or iced tea); **infusi** (een-fooh-zee) (herbal teas) with **camomilla** (kah-moh-mee-lah) (chamomile tea), the perfect bedtime infusion; **succhi di frutta** (soohk-kee dee frooht-tah) (fruit juices); **spremute** (spreh-mooh-teh) (fresh-squeezed fruit juice); and a wide selection of **acqua** (ah-kwah) (water).



Not many Italians anywhere in Italy drink tap water. Most Italians

drink **acqua minerale** (*ah*-kwah mee-neh-*rah*-leh) (*mineral water*), which can be **acqua gassata/gasata** (*ah*-kwah gas-*sah*-tah/gah-*zah*-tah) (*sparkling water*), also called **acqua frizzante** (*ah*-kwah freets-*tsahn*-teh), or **acqua liscia** (*ah*-kwah *lee*-shah) or **naturale** (nah-tooh-*rah*-leh) (*still water*).

In **estate** (ehs-*tah*-teh) (*summer*), you will seek **ghiaccio** (*ghyach*-choh) (*ice*) wherever you go because most bars will part with only one small piece.

When you order a drink in Italy, you may need to specify how much you want, such as a whole bottle, a carafe, or just a glass. Use the following words:

una bottiglia di . . . (ooh-nah boht-tee-lyah dee . . .) (a bottle of . . .)

un bicchiere di . . . (oohn beek-kyeh-reh dee . . .) (a glass of . . .)

una caraffa di . . . (ooh-nah kah-rahf-fah dee . . .) (a carafe of . . .)

mezzo litro di . . . (mehdz-oh lee-troh dee . . .) (half a liter of . . .)

un quartino di . . . (oohn kwahr-tee-noh dee . . .) (a quarter liter of . . .)

Italy's national drink: Espresso Use the following terms exactly as you see them when ordering your coffee at the bar (bahr) (coffee shop), and you will definitely be understood!

- **un Caffè Hag** (oohn kahf-*feh* ahg): A popular brand of instant decaffeinated coffee every Italian knows it.
- un caffè (oohn kahf-feh): When you order caffè, you automatically get an espresso.
- un caffè ristretto (oohn kahf-feh ree-streht-toh): Very strong and concentrated espresso.
- un caffè doppio (oohn kahf-feh dohp-pyoh): Double espresso.
- un caffè lungo (oohn kahf-feh loohn-goh): Espresso with more water to make it less concentrated.
- un caffè corretto (oohn kahf-feh kohr-reht-toh): Espresso with a bit of cognac or other liquor
- un cappuccino (oohn kahp-pooh-chee-noh): Espresso with frothed milk.
- un caffelatte (oohn kahf-feh-laht-teh): Espresso with plenty of milk.

- un caffè macchiato (oohn kahf-feh mahk-kyah-toh): Espresso with a touch of milk.
- un latte macchiato (oohn laht-teh mahk-kyah-toh): Hot milk with just a touch of espresso.
- un caffè americano (oohn kahf-feh ah-meh-ree-kah-noh): American coffee but stronger
 this type of coffee has become a new fashion.
- un caffè decaffeinato (oohn kahf-feh deh-kahf-feh-ee-nah-toh): Decaffeinated coffee.
- un caffè d'orzo (oohn kahf-feh dohr-zoh): Coffee substitute made from germinated, dried, and roasted barley. You can have it strong or light.
- **un caffè freddo/shakerato** (oohn kahf-*feh frehd*-doh/sheh-keh-*rah*-toh): Iced espresso shaken like a martini with cane syrup and ice.

And here are some tips to help you order your Italian coffee: Super-size coffee portions don't exist in Italy, and there's one size for a **cappuccino** and a **caffellatte**.

- Italians generally have their coffee while standing at the bar. The concept of coffee "to go" is one used primarily by tourists.
- Italians don't drink **cappuccino** after breakfast (11ish at the latest), and never after a meal!
- Beware! A **latte** is precisely what it says milk. If you're hankering for a glass of warm milk, say **Un bicchiere di latte tiepido** (oohn bee-*kyeh*-reh dee *laht*-teh *tyeh*-pee-doh) (a glass of warm milk).

The last three terms are generally reserved for the house wine and beer.

When do you pay for your drinks in an Italian coffee bar? It depends. Normally, you have your coffee or whatever first and pay afterward. In little Italian bars, where just one or two people work behind the bar, you simply tell the cashier what you had and pay then. In bigger bars, and especially in large cities with many tourists, you first pay at the register, get a *sales slip* called a **scontrino** (skohn-*tree*-noh), and take that sales slip over to the **barista**.

Beverages with even more of a kick Italy is also famous for its vini (vee-nee) (wines) and other fermented beverages, like the popular after-dinner drinks limoncello (lee-mohn-chehl-loh) (lemon liquor) and grappa (grahp-pah) (grape spirit). Each region has many of its own varieties of wine, so make certain

you try some of the wines of the regions you visit.

Talkin' the Talk Friends eating a casual meal in a trattoria (traht-tohr-ee-ah) (little restaurant) are ordering wine to have with their meal. They are in Tuscany and have ordered pappa al pomodoro (pahp-pah ahl poh-moh-doh-roh) (a Tuscan bread soup) and one bistecca alla fiorentina (bee-stehk-kah ahl-lah fyohr-ehn-tee-nah) (huge steak) for two or more people.

Server: **Ecco la lista dei vini.** *ehk*-koh lah *lees*-tah dey *vee*-nee. *Here's the wine list.*

Laura: **Che cosa ci consiglia?** keh *koh*-sah chee kohn-see-lyah? *What do you recommend?*

Server: **Abbiamo un ottimo Chianti della casa.** ahb-*byah*-moh oohn *oht*-tee-moh kyahn-tee *dehl*-lah *kah*-sah. We have some great house Chianti.

Silvio: **Prendiamo un po' di vino rosso, allora, con la bistecca.** prehn-*dyah*-moh oohn poh dee *vee*-noh *rohs*-soh, ahl-*loh*-rah, kohn lah bee-*stehk*-kah. *Let's get some red wine, then, to have with our steak.*

Laura: **Si. Quello della casa?** see. *kwehl*-loh *dehl*-lah *kah*-sah? Yes. The house wine?

Silvio: **Perfetto!** pehr-feht-toh! *Perfect!*

In Italy, the **aperitivo** (ah-pehr-ah-tee-voh) (before-dinner drink) is usually taken at the bar, either standing or seated at a **tavolino** (tah-voh-lee-noh) (small table). **Campari** (kahm-pah-ree) (alcoholic apéritif), **prosecco** (proh-sehk-koh) (a dry sparkling wine), and the most fashionable Spritz (zpreetz) (refreshing wine-based cocktail) are three major **aperitivi**, but you can also

get alcohol-free **aperitivi** like **un Crodino** (kroh-*dee*-noh) (*bitter aperitif*) or **un Sanbitter** (sahn beet-*tehr*) (*aperitif soda*). The **aperitivo** is frequently served with a delectable assortment of free munchies.

You may prefer to get a **birra** (*beer*-rah) (*beer*) **grande** (*grahn*-deh) (*large*), **media** (*meh*-dyah) (*medium*), or **piccola** (*peek*-koh-lah) (*small*), either in a **bottiglia** (boht-tee-lyah) (*bottle*) or **alla spina** (*ahl*-lah *spee*-nah) (*draft beer*).

Dining Out, from Start to Finish One of the more enjoyable (if potentially fattening) ways to explore a new culture is to sample the native cuisine. People interested in Italian cuisine are lucky — Italian-style restaurants are plentiful in North America. You can eat in a pizza joint or enjoy a traditional, multicourse meal in a classy restaurant. And, if you're fortunate enough to actually travel to Italy, your taste buds are in for a real treat! Just be aware that pizza and pasta are different in Italy than in the **United States.**

This section discusses the beginnings and endings of meals — from making reservations to paying the tab.

Making reservations Unless you're going to a pizzeria, to the trattoria (traht-toh-ree-ah) (little restaurant), or to an osteria (oh-steh-ree-ah) (small places with a simple but typical menu and a discrete choice of wines and beers) down the street, you may need to reserve a table in a nice Italian restaurant.

Talkin' the Talk Mr. Di Leo calls for reservations at his favorite restaurant. (Track 13) Waiter: Pronto! Ristorante Roma.

prohn-toh! rees-toh-rahn-teh roh-mah. Hello! Roma Restaurant.

Sig. Di Leo: Buonasera! Vorrei prenotare un tavolo.

bwoh-nah-seh-rah! vohr-rey preh-noh-tah-reh oohn tah-voh-loh. Good evening! I would like to reserve a table.

Waiter: **Per stasera?** pehr stah-seh-rah? For this evening?

Sig. Di Leo: **No, per domani.** noh, pehr doh-*mah*-nee. *No, for tomorrow.*

Waiter: **Per quante persone?** pehr *kwahn*-teh pehr-soh-neh? *For how many people?*

Sig. Di Leo: **Per due.** pehr *dooh*-eh. *For two.*

Waiter: A che ora? ah keh oh-rah? At what time?

Sig. Di Leo: **Alle nove.** *ahl*-leh *noh*-veh. *At nine.*

Waiter: A che nome? ah keh noh-meh? In whose name?

Sig. Di Leo: Di Leo.

dee *leh*-oh. *Di Leo.*

Words to Know tavolo [m] tah-voh-loh table cameriere [m] kah-meh-ryeh-reh waiter domani [m] doh-mah-nee tomorrow prenotazione [f] preh-noh-tah-tsyoh-neh reservation stasera [f] stah-seh-rah this evening

Paying for your meal You don't need to use cash in all restaurants. In many restaurants, mostly higherend ones, you can pay with your credit card, too.

You don't have to tip in Italy, not even in an elegant restaurant, even though it can be a way to reward good service. You always pay **pane e coperto** (*pah*-neh eh koh-*pehr*-toh) (*a cover or service charge*) just to sit down.

When you want **il conto** (eel *kohn*-toh) (*the bill*), you ask the server to bring it to you. She will never bring it to you unless you ask for it. Use the verbs **portare** (pohr-tah-reh) (to bring) or **fare** (fah-reh) (to prepare) and say **Ci porta/fa il conto, per favore?** (chee pohr-tah/fah eel kohn-toh, perh fah-voh-reh?) (Will you please bring/prepare us the bill? [formal]) Or simply say

Il conto, per favore! (eel *kohn*-toh, pehr fah-*voh*-reh!) (*The bill, please!*)

r

Save that sales slip Be sure to keep lo scontrino (loh skohn-tree-noh) (the sales slip), at least until you leave an Italian bar or any kind of shop or restaurant. This is important in Italy because la Guardia di Finanza (lah gwahr-dyah dee fee-nahn-tsah) (Financial Guard) often checks. If you leave without a sales slip and are caught, you and the owner of the establishment have to pay a fine.

Shopping for Food Many people do their marketing in a supermercato (sooh-pehr-mehr-kah-toh) (supermarket) even if there are other places to get food. But most Italian cities have specialty shops, starting with the alimentari (ah-lee-mehn-tah-ree) (grocery store), where you can get many items — everything from latte (laht-teh) (milk) to carta igienica (kahr-

tah ee-jeh-nee-kah) (toilet paper).
These shops, with their specific selection of goods, provide the personal attention often lacking in supermarkets.

Dal macellaio (butcher shop) From the dal macellaio (dahl mah-chehl-lah-yoh) (butcher shop) you may select items like the following: — agnello (ah-nyehl-loh) (lamb) — bistecca (bee-stehk-kah) (steak) — coniglio (koh-nee-lyoh) (rabbit) — maiale (mah-yah-leh) (pork) — manzo (mahn-zoh) (beef) — pollo (pohl-loh) (chicken) — vitello (vee-tehl-loh) (veal) Pesce (fish) Not all restaurants serve fresh pesce (peh-sheh) (fish). To be sure, the better restaurants offer fresh (not frozen) fish, and it's usually listed as a special of the day. Getting fresh fish certainly depends on the region, such as whether you're close to the sea. If you're in doubt about the fish a restaurant offers, your best bet is to ask someone local for a recommendation. Better safe than sorry!

Dove si può mangiare il pesce fresco? (doh-veh see pwoh mahn-jah-reh eel peh-sheh frehs-koh?) (Where can we eat fresh fish?) Some common types of fish, depending on the region, include: \checkmark acciughe fresche (ahch-chooh-geh frehs-keh) (fresh anchovies) \checkmark branzino (brahn-zeenoh) (sea bass) \checkmark calamari (kah-lah-mah-ree) (squids) \checkmark cozze (kohttseh) (mussels) \checkmark frutti di mare (frooht-tee dee mah-reh) (shellfish) \checkmark

gamberetti (gahm-beh-reht-tee) (small shrimp) / gamberi (gahm-beh-ree) (prawns) / merluzzo (mehr-loot-tsoh) (cod) / orata (oh-rah-tah) (sea bream) / pesce spada (peh-sheh spah-dah) (swordfish) / polpo/polipo (pohl-poh/poh-lee-poh) (octopus) / seppia (sehp-pyah) (cuttlefish) / sogliola (soh-lyoh-lah) (sole) / spigola (spee-goh-lah) (snapper) / tonno fresco (tohn-noh frehs-koh) (fresh tuna) / vongole (vohn-goh-leh) (clams) Common simple preparations are al forno (ahl-for-noh) (baked), alla griglia (ahl-lah gree-lyah) (grilled), and in padella (een pah-dehl-lah) (in the skillet).

At the panetteria (bread shop) In a panetteria (pahneht-teh-ree-ah) (bread shop), you can try all sorts of different kinds of pane (pah-neh) (bread), as well as some oven-baked dolci (dohl-chee) (sweets).

In some Italian bread shops, you can also find **pizza al taglio** (*peet*-tsah ahl *tah*-lyoh) (*slices of pizza*) and **focaccia** (foh-*kah*-chah) (*flatbread*), and pay according to weight.

Talkin' the Talk A baker in a bread store waits on two customers, Mrs. Belli and Paolo.

Sig.ra Belli: **Ha del pane biologico?** ah dehl *pah*-neh byoh-*loh*-jee-koh? Do you have any organic bread?

Baker: **Ho dei panini, o questo tipo di Matera, tutti cotti nel forno a legna.** oh dey pah-*nee*-nee, oh *kwehs*-toh *tee*-poh dee mah-*teh*-rah, *tooht*-tee *koht*-tee nehl *fohr*-noh ah *leh*-nyah.

I have these rolls, or this Matera-style one, all baked in our wood-burning oven.

Sig.ra Belli: **Mi dà quello rustico per favore.** mee dah *kwehl*-loh *rooh*-stee-koh peh fah-*voh*-reh. *I'll take that hard-crust one please.*

Ouant'è?

kwahn-teh? How much is it?

Baker: 3 euro e 50 centesimi.

treh eh-ooh-roh eh cheen-qwahn-tah chehn-teh-see-mee.

Three euros and 50 cents.

Sig.ra Belli: **Grazie, e arrivederla.** *grah-*tsyeh, eh ahr-ree-veh-*dehr*-lah. *Thank you, and good-bye.*

Baker (to another customer): **Desidera?** deh-zee-deh-rah? What would you like?

Paolo: **Un pezzo di pizza al pomodoro.** oohn *peht*-tsoh dee *peet*-tsah ahl poh-moh-*doh*-roh. *A piece of pizza with tomatoes.*

Baker: **Così va bene?** koh-zee vah *beh*-neh? *Is this okay?*

Paolo **Un po' più grande, per favore.** oohn poh pyooh *grahn*-deh, pehr fah-*voh*-reh. *A little bigger, please.*

Baker Così? koh-zee? Like this?

Paolo **Perfetto, grazie!** pehr-feht-toh, grah-tsyeh! That's perfect, thank you.

Going for an aperitivo with rinforzo Sometimes, you don't have time for a traditional lunch or dinner, or maybe you're not that hungry. In this case, aperitivo con rinforzo (ah-peh-ree-tee-voh kohn reen-fohr-tsoh) (reinforced aperitif) is what you need. This is usually a drink that may consist of alcoholic or nonalcoholic cocktails, or sparkling wine, accompanied by a finger-food buffet, minisandwiches, and snacks. The food is arranged

in an aesthetically pleasing manner, and you may choose to stand or sit while enjoying it.

Items are priced according to weight, usually by **chilo** (*kee*-loh) (*kilo*). You know that when you hear **un etto** (oohn *eht*-toh), it means 100 *grams*. **Mezz'etto** (meht-tseht-toh) is 50 grams, because **mezzo** (*meht*-tsoh) means *half*. Likewise, a **mezzo chilo** (*meht*-tsoh *kee*-loh) is *half a kilo*. Meat, fish, fruits, cheese, cold cuts, and vegetables are sold by weight.

<u>Table 7-1</u> lists common fruits and vegetables that you may find at an open-air farmers' market.

Table 7-1 Fruits and Vegetables

Italian Singular/Plural	Pronunciation	Translation
albicocca/albicocche [f]	ahl-bee- <i>kohk</i> -kah/keh	apricot/s
ananas [m]	ah-nah-nahs	pineapple
arancia/arance [f]	ah- <i>rahn</i> -chah/cheh	orange/s
asparago/i [m]	ah-spah-rah-goh/jee	asparagus
banana/e [f]	bah- <i>nah</i> -nah/neh	banana/s
broccoli [m]	brohk-koh-lee	broccoli
carota/e [f]	kah- <i>roh</i> -tah/teh	carrot/s
cavolo/i [m]	kah-voh-loh/lee	cabbage/s
ciliegia/gie [f]	chee- <i>lyeh</i> -jah/jeh	cherry/cherries
cocomero/i [m]	koh-koh-meh-roh/ree	watermelon/s
fico/fichi [m]	fee-koh/kee	fig/s
fragola/e [f]	frah-goh-lah/leh	strawberry/strawberries
fungo/funghi [m]	foohn-goh/gee	mushroom/s
limone/i [m]	lee-moh-neh/nee	lemon/s
mela/e [f]	meh-lah/leh	apple/s
melanzana/e [f]	meh-lahn- <i>zah</i> -nah/neh	eggplant/s
melone/i [m]	meh-loh-neh/nee	melon/s

peperone/i [m]	peh-peh-roh-neh/nee	bell pepper/s
pera/e [f]	peh-rah/reh	pear/s
pesca/pesche [f]	pehs-kah/keh	peach/es
pomodoro/i [m]	poh-moh-doh-roh/ree	tomato/es
pompelmo/i [m]	pohm-pehl-moh/mee	grapefruit/s
prugna/e [f]	prooh-nyah/nyeh	plum/s
spinaci [m]	spee- <i>nah</i> -chee	spinach
uva [f]	ooh-vah	grapes
zucchina/o/e/i [f/m]	dzoohk- <i>kee</i> -nah/noh/neh/nee	zucchini/s

Chapter 8

Shopping, Italian-Style In This Chapter

➤ Shopping at department stores and boutiques ➤ Finding the right sizes, colors, materials, and accessories to suit you ➤ Taking a closer look at items and price

Italy is famous throughout the world for its fashion, **la moda** (lah *moh*-dah), as well as for its **stilisti** (stee-*lees*-tee) (*designers*), such as **Armani** (ahr-*mah*-nee) and **Valentino** (vah-lehn-*tee*-noh). You may suddenly feel inspired to shop, and what better place to shop than in Italy! In Italian, a famous brand is called **la griffe** (lah greef) (a French word) or **la firma** (lah *feer*-mah) that means, literally, *the signature*. So to say that a good is designed by a famous stylist, you say it's **griffato** (greef-*fah*-toh) or **firmato** (feer-*mah*-toh) — *signed*.

Checking Out Stores I negozi di quartiere (ee neh-goh-tsee dee kwahr-tyeh-reh) (neighborhood stores) are an important component of the social fabric and architecture of Italian cities and villages (although in recent years, the number of department stores is growing). Italians love to shop in stores

that specialize in a particular type of merce (mehr-cheh) (good) or prodotto artigianale (proh-doht-toh ahr-tee-jahnah-leh) (craft). There are profumerie (proh-foo-meh-ree-eh) (beauty shops), negozi di scarpe (neh-goh-tsee dee skahr-peh) (shoe stores), negozi di abbigliamento (neh-goh-tsee dee ahb**bee-lyah-**mehn**-toh)** (clothing stores), negozi di articoli sportivi (neh-gohtsee dee ahr-tee-koh-lee spohr-tee-vee) (sportswear stores), boutiques, and shops that sell only borse (bohr-seh) (bags), borsette (bohr-seht-teh) (purses), cinte (cheen-teh) (belts), guanti (gwahn-tee) (gloves), and accessori (ahch-chehs-soh-ree) (accessories).

There are also **mercati** (mehr-kah-tee) (outdoor markets) and **mercatini**

(mehr-kah-*tee*-nee) (*small outdoor markets*), which are a popular destination for adventurous bargain hunters. **Mercato** (singular of **mercati**) tends to refer mostly to fresh produce; **mercatino** (singular of **mercatini**) may include fresh produce, but it implies the presence of stands with housewares, shoes, clothes, purses, linens, and so on. A visit to one of these markets is a journey into great chaos: The swarming **folla** (*fohl*-lah) (*crowds*) and sprawling **mucchi** (*moohk*-kee) (*piles*) of merchandise make for a memorable experience.

In these **mercatini,** you can find shoes, shirts, bags, and clothing for men and women at bargain prices. If you're lucky (although you may have to literally dig into the pile of items on display), you'll find fabulous items — at fabulous prices!

There are also specialized **mercatini**, like **dell'antiquariato** (dehl-lahn-tee-kwah-*ryah*-toh) (*of antiquities*) or **del libro** (dehl *lee*-broh) (*of books*).

Deciding between department stores and boutiques

North Americans have access to huge centri commerciali (chehn-tree kohm-mehr-chah-lee) (shopping malls), where you really can find everything. In Italy, people shop in grandi magazzini (grahn-dee mah-gaht-dzee-nee) (department stores), which are tiny compared to American ones. The biggest Italian department stores are Coin (koh-een) and Oviesse (oh-vyehs-seh). Both carry a variety of items; however, many Italians prefer to shop in smaller, privately owned stores where service is key (and where there's little to no browsing and self-service).

Incidentally, what's *shopping* in Italian? You say **fare la spesa** (*fah*-reh la *speh*-zah) when you buy food, and **fare spese** (*fah*-reh *speh*-seh) and **fare lo**

shopping (*fah*-reh loh *shohp*-peeng) for everything else. Good news is that you have to conjugate only the verb **fare**.

Navigating the store Following are some signs pointing to the various reparti (reh-pahr-tee) (departments) or individual boutiques:
abbigliamento da donna/da uomo (ahb-bee-lyah-mehn-toh dah dohn-nah/dah woh-moh) (women's/men's wear)
intimo donna (een-tee-moh dohn-nah) (ladies' intimate apparel)
intimo uomo (een-tee-moh woh-moh) (men's intimate apparel)
accessori (ahch-chehs-soh-ree) (accessories)
profumeria (proh-fooh-meh-ree-ah) (perfumery [including shampoo, barrettes, creams, makeup, and other related items])
casalinghi (kah-sah-leen-gee) (housewares)
biancheria per la casa (byahn-keh-ree-ah pehr lah kah-sah) (household linens and

towels) Talkin' the Talk

Here, a clerk is kept
busy giving directions for various departments.

(Track 14) Sig.ra Verdi: Sto cercando
l'abbigliamento da bambino.

stoh chehr-kahn-doh lahb-bee-lyah-mehn-toh dah bahm-bee-noh. I'm looking for children's wear.

Clerk: **Al secondo piano.** ahl seh-*kohn*-doh *pyah*-noh. *On the second floor.*

Sig. Marchi: **Dove devo andare per ritirare un paio di pantaloni?** doh-veh deh-voh ahn-dah-reh pehr ree-tee-rah-reh oohn pah-yoh dee pahn-tah-loh-nee?

Where should I go to pick up a pair of trousers?

Clerk: Deve rivolgersi al commesso del reparto uomo.

deh-veh ree-vohl-jehr-see ahl kohm-mehs-soh dehl reh-pahr-toh woh-moh. You need to see the clerk in the men's department.

Anna: **Dove sono i camerini, per favore?** *doh*-veh *soh*-noh ee kah-meh-*ree*-nee, pehr fah-*voh*-reh? *Where are the fitting rooms, please?*

Clerk: Vede l'uscita di sicurezza? I camerini sono sulla sinistra.

veh-deh looh-*shee*-tah dee see-kooh-*reht*-tsah? ee kah-meh-*ree*-nee *soh*-noh *soohl*-lah see-*nees*-trah.

Do you see the emergency exit there? The fitting rooms are to the left.

In some places, you'll notice elementary signs — like the one over the door reading **uscita di sicurezza** (ooh-*shee*-tah dee see-kooh-*reht*-tsah) (*emergency exit*) — can be very useful, including the following: **ventrata** (ehn-*trah*-tah) (*entrance*) **vuscita** (ooh-*shee*-tah) (*exit*) **vspingere** (*speen*-jeh-reh) (*to push*) **tirare** (tee-*rah*-reh) (*to pull*) **vorario di apertura** (oh-*rah*-ryoh dee ah-pehr-*tooh*-rah) (*business hours*) **vaperto** (ah-*pehr*-toh) (*open*) **vaperto** (*kyooh*-zoh) (*closed*) **vaperto** (lah skah-lah moh-bee-leh) (*escalator*) **vaperto** (lah-shehn-soh-reh) (*elevator*) **vaperto** la cassa

(lah kahs-sah) (cash register) **Avere bisogno di** (ah-*veh*-reh bee-*zoh*nyoh dee) (to need) is a frequent expression in Italian. You use it in any kind of store. The form that you use as a speaker goes like this: **Ho bisogno di . . .** (oh bee-*zoh*-nyoh dee) (*I need* . . .) When you're in a store and have a question or need some advice, you turn to la commessa/il commesso (lah kohm-mehs-sah/eel kohm-mehs-soh) (the sales clerk [feminine/masculine]) and say **Mi può aiutare, per favore?** (mee pwoh ah-yooh-tah-reh, pehr fahvoh-reh?) (Can you help me, please?) Of course, if you're just looking and a salesperson asks **Desidera?** (deh-zee-deh-rah?) (Can I be of help?) (Can I help you?), you can answer **Posso dare un'occhiata?** (pohs-soh dah-reh oohn-ohk-kyah-tah?) (Is it all right if I just look?) Admiring shop displays **Guardare le vetrine** (gwahr-dah-reh leh veh-tree-neh) (window shopping) is an Italian pastime. **Le vetrine** (leh veh-tree-neh) (the shop windows) are artistically set up to attract the attention **dei passanti** (*deh*-ee pahs-*sahn*-tee) (of passersby) and to inform even the most distracted person of the latest trends. Variety and color diversity are indicators of good taste and a sense of

Clothing Yourself Shopping can be an informative and fun way to learn about a culture because of the ways that colors and fabrics differ. For example, you can always tell what color is in fashion and how careful Italians are about wearing ironed vestiti (veh-steetee) (clothes) just by walking down a city street. In Italy, you can explore lots of boutiques and designer shops, as well as numerous department stores.

Checking out various items The Italian wardrobe is generally a piece of furniture. Given the size of houses in Italy, there's often no room for walk-in closets. Looking inside one of these wardrobes, you'll likely find the following:

abito (ah-bee-toh) (suit)

camicetta (kah-mee-cheht-tah) (blouse)

camicia (kah-mee-chah) (shirt)

cappotto (kahp-poht-toh) (coat)

completo (kohm-pleht-oh) (outfit; suit)

costume da bagno (kohs-tooh-meh dah bahn-yoh)

(bathing suit; swimming trunks) regiacca (jahk-kah)
(jacket; sports jacket) regonna (gohn-nah) (skirt) reimpermeabile (eem-pehr-meh-ah-bee-leh) (raincoat)
rigens (jeenz) (jeans) remaglia (mah-lyah) (sweater)
remaglietta (mahl-yeht-tah) (T-shirt) repantaloni
(pahn-tah-loh-nee) (pants) restito (veh-stee-toh)
(dress) Sizing up Italian sizes When shopping for
clothing, size matters. An item may be piccolo (peekoh-loh) (small) or grande (grahn-deh) (large), and
you need to be able to express the problem to get a
size that fits.

Whenever you go to another country, and this is particularly true in Europe, the sizes — called **taglie** (*tah*-lyeh) or **misure** (mee-*zooh*-reh) in Italy — change and you never know which one corresponds to yours. <u>Table 8-1</u> helps you with this problem by giving you the most common sizes.

Table 8-1 Clothing Sizes

Italian Size	American Size	Canadian Size
Women's dress sizes		•
40	4	6
42	6	8
44	8	10
46	10	12
48	12	14
Men's suit sizes		
48	38	40
50	40	42
52	42	44
54	44	46
56	46	48

In Italy, you won't have any difficulties with sizes like S, M, L, and XL because they're used the same way — S for small, M for medium, L for large, and XL for extra large — beware, though, that an Italian large often corresponds to a North American small.

Talkin' the Talk Giovanna has found the skirt she's been looking for. She asks the saleswoman if she can try it on. (Track 15) Giovanna: Posso provare questa gonna?

pohs-soh proh-vah-reh kweh-stah gohn-nah? May I try on this skirt?

Saleswoman: **Certo. Che taglia porta?** *chehr*-toh. keh *tah*-lyah *pohr*-tah? *Sure. What size do you wear?*

Giovanna: **La quarantadue.** lah kwah-*rahn*-tah-*dooh*-eh. *Forty-two.*

Saleswoman: **Forse è un po' piccola.** *fohr*-seh eh oohn poh *peek*-koh-lah. *Perhaps it's a little bit too small.*

Giovanna: **Me la provo.** meh lah *proh*-voh. *I'll try it on.*

Giovanna returns from the dressing room.

Saleswoman: **Va bene?** vah *beh*-neh? Does it fit?

Giovanna: È troppo stretta. Ha una taglia più grande? eh trohp-poh streht-tah. ah ooh-nah tah-lyah pyooh grahn-deh? It's too tight. Do you have it in a larger size?

Saleswoman: **Nella sua taglia solo in blu.** *nehl-*lah *sooh-*ah *tah-*lyah *soh-*loh *een* blooh. *In your size, only in blue.*

Italy is the leader in the shoe industry. You won't believe what good taste

Italians have in **scarpe** (*skahr*-peh) (*shoes*). You may just find the shoes of your dreams, whether they be a regular **paio di scarpe** (*pah*-yoh dee *skahr*-peh) (*pair of shoes*), **pantofole** (pahn-toh-foh-leh) (*slippers*), **sandali** (*sahn*-dah-lee) (*sandals*), or **stivali** (stee-*vah*-lee) (*boots*).

When you try on footwear, you may need to use some of the following words: **v** stretta/e/o/i (*streht*-tah/teh/toh/tee) (*tight*) **v** larga/ghe/go/ghi (*lahr*-gah/geh/goh/ghee) (*loose*) **v** corta/e/o/i (*kohr*-tah/teh/toh/tee) (*short*)

✓ lunga/ghe/go/ghi (*loohn*-gah/gheh/goh/ghee) (*long*) You may notice that Italian uses **numero** (*nooh*-meh-roh) (*number*) to talk about shoes, but **taglia** (*tah*-lyah) or **misura** (mee-*sooh*-rah) (*size*) to talk about clothes.

<u>Table 8-2</u> shows women's shoe sizes in North America and their conversions to European (including Italian) and U.K. sizes.

Table 8-2 Women's Shoe Sizes

United States and Canada	European (Italian)	United Kingdom
5	35	2.5
5.5	35.5	3
6	36	3.5
6.5	36.5	4
7	37	4.5
7.5	37.5	5
8	38	5.5
8.5	38.5	6
9	39	6.5
9.5	39.5	7
10	40	7.5
10.5	40.5	8

Talkin' the Talk If you've seen the pair of shoes of your dreams in vetrina (een veh-tree-nah) (in the

shop window) and you want to try them on, you can follow Michela's example. (Track 16) Michela: Posso provare le scarpe esposte in vetrina?

pohs-soh proh-vah-reh leh skahr-peh eh-spoh-steh een veh-tree-nah? May I try on a pair of shoes in the window?

Saleswoman: **Quali sono?** *kwah-*lee *soh-*noh? *Which ones?*

Michela: **Quelle blu, a destra.** *kwehl*-leh blooh, ah *dehs*-trah. *Those blue ones there, on the right.*

Saleswoman: **Che numero porta?** keh *nooh*-meh-roh *pohr*-tah? Which size do you wear?

Michela: **Trentasette.** trehn-tah-seht-teh. *Thirty-seven.*

Saleswoman: **Ecco qua. Un trentasette . . . sono strette?** *ehk-*koh kwah. oohn trehn-tah-*seht*-teh . . . soh-noh *streht*-teh? *Here we are. A 37 . . . are they tight?*

Michela: **No. Sono comodissime.** noh. *soh*-noh koh-moh-*dees*-see-meh. *No. They are very comfortable.*

Quanto vengono?

kwahn-toh vehn-goh-noh? How much do they cost?

Saleswoman: **Novanta euro.** noh-*vahn*-tah *eh*-ooh-roh. *Ninety euros.*

Talking definitely and indefinitely When you're shopping for something, even if you're looking for something as specific as a blue skirt, you don't say, "I'm looking for the blue skirt." Instead, you say that you're looking for a blue skirt, where the indefinite

article a shows that you don't have a specific object in mind.

You use exactly the same construction in Italian: *I'm looking for a blue skirt* becomes **Sto cercando una gonna blu** (stoh cher-*kahn*-doh *ooh*-nah *gohn*-nah blooh); **una,** here, is your indefinite article, which corresponds to the English *a* and *an*. In Italian, the article has to match the gender of the word: Feminine words (which usually end with **-a**), use **una** and **un',** and masculine words (which usually end with **-o**) use **un** or **uno.**

Coloring your words Of course, knowing some colori (koh-loh-ree) (colors) is important when you're shopping for clothes, shoes, or anything! To make life a little easier for you, Table 8-3 lists the most common colors. Some colors agree in number and gender, some agree only in number, and some are invariable. The following table is organized accordingly (with the first set agreeing in number and gender).

Table 8-3 Colors

Italian	Pronunciation	Translation	
Color adjectives th	Color adjectives that agree in number and gender (o/a/i/e)		
rosso	rohs-soh	red	
giallo	<i>jahl</i> -loh	yellow	
azzurro	ahd- <i>dzoohr</i> -roh	sky blue	
bianco/a/chi/che	<i>byahn</i> -koh/kah/kee/keh	white	
grigio	gree-joh	gray	
nero	neh-roh	black	
Color adjectives that agree only in number (e/i)			
arancione	ah-rahn- <i>choh</i> -neh	orange	
marrone	mahr <i>-roh</i> -neh	hrown	

		~
verde	<i>vehr</i> -deh	green
Color adjectives that never change, invariable!		
rosa	roh-zah	pink
beige	beh-jeh	beige
blu	blooh	blue
viola	vee- <i>oh</i> -lah	purple

Choosing the right fabric Each type of fabric has its own characteristics. You need to choose la stoffa giusta (lah stohf-fah jooh-stah) (the right fabric) for your garment. If it's an elegant piece, you'll choose seta (seh-tah) (silk), velluto (vehl-looh-toh) (velvet), or raso (rah-soh) (satin). Cotone (koh-toh-neh) (cotton) and lino (lee-noh) (linen) fabrics are fresh and practical, very suitable for sportswear and summer clothing. No time to iron your clothes? Then choose acrilico e sintentico (ah-kree-lee-koh eh seehn-teh-tee-koh) (acrylic and synthetic), but don't complain if you don't look glamorous in clothing made with these materials!

Talkin' the Talk Matteo is looking for a new suit for the summer.

Salesman: La posso aiutare? lah pohs-soh ah-yooh-tah-reh? May I help you?

Matteo: Sì. Cerco una giacca sportiva blu . . .

see. *chehr*-koh *ooh*-nah *jak*-kah spohr-*tee*-vah blooh . . .

Yes. I'm looking for a casual blue jacket . . .

... con i pantaloni bianchi di lino . . . kohn ee pahn-tah-loh-nee byahn-kee dee lee-noh.

. . . and also some white linen pants.

Salesman: **Benissimo. Ecco . . . provi questi.** beh-nees-see-moh. *ehk*-koh . . . *proh*-vee *kwehs*-tee.

Very well. Here you are . . . try these on.

Matteo returns with a smile on his face.

Salesman: Va bene?

vah beh-neh?

Okay?

Matteo: **Sì, mi vanno bene. Li prendo.** see, mee *vahn*-noh *beh*-neh. lee *prehn*-doh.

Yes, they fit me well. I'll take them.

Words to Know		
camoscio [m]	kah- <u>moh</u> -shoh	suede
cotone [m]	koh- <u>toh</u> -neh	cotton
fodera [f]	<u>foh</u> -deh-rah	lining
lana [f]	<u>lah</u> -nah	wool
lino [m]	<u>lee</u> -noh	linen
pelle [f]	<u>pehl</u> -leh	leather
seta [f]	<u>seh</u> -tah	silk
velluto [m]	vehl- <u>looh</u> -toh	velvet
viscosa [f]	vee- <u>skoh</u> -zah	rayon

Accessorizing

Of course, no outfit is complete without beautiful **accessori** (ahch-chehs-sohree) (accessories) to give it that final touch. This list gives you an impression of the variety you can find: **berretto** (behr-reht-toh) (cap) **borsa** (bohr-sah) (bag) **calze** (kahl-tseh) (stockings) **calzini** (kahl-tsee-nee) (socks) **cappello** (kahp-pehl-loh) (hat) **cintura** (cheen-tooh-rah) (belt) **collant** (kohl-lahn) (tights; pantyhose) **cravatta** (krah-vaht-tah) (tie) **guanti** (gwahn-tee) (gloves) **ombrello** (ohm-brehl-loh) (umbrella) **sciarpa** (shahr-pah) (scarf)

Italian fashion The term moda (moh-dah) (fashion) derives from the Latin word modus, which means rule, tempo, melody, rhythm. The present meaning of moda comes from a 1645 book entitled La carrozza: ovvero del vestire alla moda (The Horse Carriage: or How to Dress Fashionably) written by . . . an Italian priest!

For Italians, dressing up isn't just a means of covering up their body: accessories, colors, a simple button have meanings and reasons. **La moda** is an instrument of **emancipazione sociale** (eh-mahn-chee-pah-*tsyoh*-neh soh-*chah*-leh) (*social emancipation*) and the rise of class through the dress. Buying an Italian fashion product, therefore, doesn't mean buying **una firma** (ooh-nah *feer*-mah) (*a brand product*); it means buying a beautifully crafted idea.

Fashion is a fleeting commodity if it isn't supported by quality and **imprenditorialità** (eemprehn-dee-toh-ryah-lee-*tah*) (*entrepreneurship*). In the last 50 years, the great Italian designers have understood this message and paired their talent with **materiali di alta qualità** (mah-teh-*ryah*-lee dee *ahl*-tah kwah-lee-*tah*) (*high-quality materials*), **cura dei dettagli** (*koo*-rah dehy deht-*tah*-lyee) (*meticulous artisanship*), and marketing. All of these attributes have contributed to the success of the *made in Italy*. Milan, the industrial center of the peninsula, became the capital of fashion and **prêt a porter** in the years 1970 through 1980, soon followed by Rome as the seat of the major Italian **sartorie** (sahr-toh-*ree*-eh) (*brands of luxury merchandise*). **Stilisti** (stee-*lee*-stee) (*designers*) such as Giorgio Armani, Missoni, Gianfranco Ferré, Gianni Versace, Fendi, Dolce & Gabbana, and Krizia started to become famous in those years.

Narrowing Your Options Making the right choice requires critical sense and the ability to distinguish and compare quality, styles, and prices. You don't

want to be troppo sportivo (trohp-poh spohr-tee-voh) (too casual) and go to an opera's premiere in blue jeans and maglietta (mah-lyeht-tah) or troppo elegante (trohp-poh eh-leh-gahn-teh) (too elegant) and go to class in a vestito (veh-stee-toh) (suit) and cravatta (krah-vaht-tah) (tie)! If you're buying clothes, you should be aware of sizes as well. Comparing prices and quality is also very important. Keep an eye on the price tag and don't pay a fortune for a cheap item. If you find something that has la stessa qualità (lah stehs-sah kwah-leetah) (the same quality) at un prezzo inferiore (ah oohn preht-tzoh een-fehryoh-reh) (a cheaper price), go for it!

Comparina items. more or less In both Enalish and

Italian, you can compare things in three ways. You can say something possesses a quality more than, less than, or as much as something else. The two objects you're comparing are called the first and the second term of comparison. You can convey them with names, nouns, pronouns, adjectives, adverbs, and verbs.

Here are the rules for establishing comparisons in Italian:
To say that one object has a quality *more than* or *less than* another object, use **più** (pee-*ooh*) to convey *more*, **meno** (*meh*-noh) to convey *less* or *fewer* (before a countable plural noun), and **di** (dee) (or a contracted form of **di**) or **che** (keh) to convey *than*. You use **di** only when the second term is a name, a pronoun without a preposition, or an adverb. Here are some examples: **Bianca è più elegante di Silvia.** (*byahn*-kah eh pee-*ooh* eh-leh-*gahn*-teh dee *seel*-vyah.) (*Bianca is more elegant than Silvia*.) **Sembra meno stretta di ieri!** (*sehm*-brah *meh*-noh *streht*-tah dee *yeh*-ree!) (*It seems less tight than yesterday!*)
When the second term is a name or a noun preceded by a preposition; or when you compare two adjectives, two adverbs, or two verbs, you can use only **che** before the second term, as shown here: **Compriamo meno gonne che pantaloni.** (kohm-*pryah*-moh *meh*-noh *gohn*-neh keh pahn-tah-*loh*-nee.) (*We'll buy fewer skirts than pants.*) **Le piace provare i vestiti più che acquistare.** (leh *pya*-cheh proh-*vah*-reh ee veh-*stee*-tee pee-*ooh* keh ah kwee-

stah-reh.) (She likes trying on clothing more than buying.) With the exception of **migliore** and **peggiore**, **meglio** and **peggio** (better and worse), unlike English, Italian doesn't add endings to adjectives or adverbs to convey that one individual possesses a quality to a different degree than someone else. For example, **vecchio** (vehk-kyoh) (old) remains the same, and you add the words **più** or **meno** before it. In English, you add -er to one-and two-syllable adjectives to assert a difference of degree; for example, old becomes older, and new becomes newer.

When you want to say that the degree of a quality (or the amount of an object) keeps on increasing or decreasing, as in *more and more expensive*, *taller and taller*, and *less and less stylish*, in Italian you use **sempre più** and **sempre meno** (which are invariable) plus an adjective, an adverb, or a noun. For example: **È sempre più alto.** (*He is taller and taller.*) **Abbiamo sempre meno euro.** (*We have fewer and fewer euros.*) To say that one object possesses a quality as much as another object, you use the expressions **tanto . . . quanto** or **così . . . come** to convey *as . . . as, as much . . . as*, or *as many . . . as.* For example, **Bianca è tanto creativa quanto Silvia** (*Bianca is as creative as Silvia*).

When you use an adjective to compare two individuals, you can omit the words **tanto** or **così**, as in **Luciano è alto quanto Carlo** (*Luciano is as tall as Carlo*). You keep **tanto** and **così** when you compare two nouns, as in **Compriamo tante sciarpe quante cravatte** (*We'll buy as many scarves as ties*); two adjectives, as in **Luisa è tanto bella quanto brava** (*Luisa is as beautiful as she's good*); or two verbs, as in **A Gianni piace tanto fare acquisti quanto andare ai grandi magazzini** (*Gianni likes shopping in department stores as much as visiting outdoor markets*).

Considering price When you visit an Italian store, try to have a strategy. Determine what you really want to buy and look at the price. Prices are labeled in euros. Often, during saldi (sahl-dee) and svendite (zvehn-dee-teh) (sales), il prezzo (eel preht-tsoh) (the price) on the label is already reduced, but you may find tags reading saldi alla cassa (sahl-dee ahl-lah kahs-sah) (reduction at the cash register). The items are all charming and inviting, but keep in mind that il cambio (eel kahm-byoh) (the conversion rate) isn't always favorable. Buy goods that have a price label and do the currency conversion before you go alla

cassa (ahl-lah kahs-sah) (to the checkout counter). By the way, la fila (lah fee-lah) (the line) in Italy isn't always very orderly! You'll often see people in groups around the cash register, waiting to pay. Keep an eye on those who arrived before you and be determined not to let anyone pass in front of you. If they try, smile and say Mi dispiace, c'ero prima io! (mee deespyah-cheh, cheh-roh pree-mah ee-oh!) (Sorry, I was here before you!) Talkin' the Talk John wants to buy a scarf for his wife. He asks the sales clerk for help.

John: Vorrei una sciarpa rossa.

vohr-ray ooh-nah shahr-pah rohs-sah.

I'd like a red scarf.

Sales clerk: Ne abbiamo una bellissima, di cachemire.

neh ahb-*byah*-moh *ooh*-nah behl-*lees*-see-mah, dee *kahsh*-meer.

We have a very beautiful cashmere one.

È in saldo.

eh een sahl-doh.

It's on sale.

John: In saldo? Bene! Che sconto c'è? een sahl-doh? beh-neh! keh skohn-toh cheh?

On sale? Great! How much is the discount?

Sales clerk: Su questo articolo facciamo il 20 per cento. Sa, certi accessori non passano mai di moda.

sooh *kweh*-stoh ahr-*tee*-koh-loh fahch-*chah*-moh eel *vehn*-tee pehr *chen*-toh. sah, *chehr*-tee ahch-chehs-soh-ree nohn *pahs*-sah-noh may dee *moh*-dah.

We apply 20 percent discount on this item. You know, accessories like this one are never outdated.

John: Vediamo . . . con il 20 per cento di sconto la sciarpa verrebbe a costare 180 euro . . . al cambio di 1.30 sono 234 dollari. No, è troppo. Forse devo cambiare articolo.

veh-dyah-moh . . . kohn eel vehn-tee pehr chehn-toh dee skohn-toh lah shahr-pah vehr-rehb-beh ah koh-stah-reh chen-toht-tahn-tah eh-ooh-roh . . . ahl kahm-byoh dee ooh-noh eh trehn-tah soh-noh dooh-eh-chehn-toh-trehn-tah-kwaht-troh dohl-lah-ree. noh, eh trohp-poh. fohr-seh deh-voh kahm-byah-reh ahr-tee-koh-loh.

Let's see . . . after a discount of 20 percent, this scarf would cost 180 euros . . . at the conversion rate of 1.30, it is 234 dollars. No, it is too much. Maybe I have to find something else.

Sales clerk: Allora guardi questi guanti. Su questi le posso fare un prezzo veramente speciale.

ahl-loh-rah gwahr-dee kweh-stee gwahn-tee. sooh kweh-stee leh pohs-soh fah-reh oohn preht-tsoh veh-rah-mehn-teh speh-chah-leh.

Then look at these gloves. They have a very special price.

John: **Quanto speciale?** *kwahn*-toh speh-*chah*-leh? *How special?*

Sales clerk: Li diamo al 50 per cento. Il colore è molto particolare, ma se piace, fa un affarone. Sono suoi per 45 euro.

lee *dyah*-moh ahl cheen-*kwahn*-tah pehr *chehn*-toh. eel koh-*loh*-reh *eh mohl*-toh pahr-tee-koh-*lah*-reh, mah seh *pyah*-cheh, fah oohn ahf-fah-*roh*-neh. *soh*-noh swohy pehr kwah-rahn-tah-*cheen*-kweh *eh*-ooh-roh.

We let them go [we sell them] with a discount of 50 percent on the original price. The color is very particular, but if you like it, it's an incredible deal. You can have them for 45 euros.

John: Meno di 60 dollari per guanti in pelle "made in Italy"... li prendo. Il viola è il colore preferito da mia moglie! Mi faccia un pacchetto regalo, per favore.

meh-noh dee sehs-*sahn*-tah *dohl*-lah-ree pehr *gwahn*-tee een *pehl*-leh "made in Italy" . . lee *prehn*-doh. eel vee-*oh*-lah *eh* eel koh-*loh*-reh preh-feh-*ree*-toh dah myah *moh*-lyeh! mee *fahch*-chah oohn pahk-*keht*-toh reh-*gah*-loh, pehr fah-*voh*-reh.

Less than 60 dollars for leather gloves made in Italy . . . I'll take them. Purple is my wife's favorite color! Can they be gift-wrapped, please?

Sales clerk: Certo, non si preoccupi. Farà una bellissima figura.

cehr-toh, nohn see preh-*ohk*-kooh-pee. fah-*rah ooh*-nah behl-*lees*-see-mah fee-*gooh*-rah.

Sure, don't worry. You will make an incredible impression.

Artisan craft L'artigianato (lahr-tee-jahnah-toh) (artisan craft) is an important marker of a country's culture and customs and in recent years has also become una attrazione turistica (ooh-naht-trah-tsyoh-neh tooh-reestee-kah) (a tourist attraction). Italian artisan craft has vivacity and vitality; some regions

are richer than others, but each one has peculiar aspects that derive from antiche tradizioni (ahn-tee-keh trah-dee-tsyoh-nee) (ancient traditions), ambiente naturale (ahmbyehn-teh nah-tooh-rah-leh) (the natural environment), eventi storici (eh-vehn-tee stohree-chee) (historical events), retaggio artistico (reh-tahj-joh ahr-tee-stee-koh) (artistic heritage), and even from the character of its inhabitants. Italy has great richness and variety of crafts. Buy oggetti in ceramica (ohj-jeht-tee een chehrah-mee-kah) (ceramics) in Faenza, Deruta, and Grottaglie, and in vetro (een veh-troh) (glass) in Venice, articoli in legno e ferro battuto (ahrtee-koh-lee een leh-nyoh eh fehr-roh baht-toohtoh) (woodwork and metalwork) in Abruzzo, cesti (cheh-stee) (basket) and objects in sughero (sooh-ghe-roh) (cork) and cuoio (kwohyoh) (leather) in Sardinia, merletti (mehr-lehttee) (laces) in Sicily, and gioielli (joh-yehl-lee) (jewelry) in Arezzo. No matter where you are, you can find a special, unique object that will remind you of the places and the people you've known.

Chapter 1

Where Is the Colosseum? Asking Directions In This Chapter

Understanding directions Discovering Italian attractions

Have you ever been lost in a foreign city or country? If so, you realize how helpful it is to know enough of the native language to be able to ask for directions. Knowing the language also enables you to understand the answer. In this chapter, you find some helpful conversational tips that make finding your way around easier.

Finding Your Way: Asking for Specific Places When asking for directions, it's always polite to start your question with one of the following expressions (which are friendly forms of the imperative mood or command tense). The expression you use depends on who (and how many people) you're talking to.

Mi scusi (mee *skooh-*zee) or **Scusi** (*skooh-*zee). (*Excuse me* [singular, formal]). You use this form when addressing someone formally, as in *Sir*,

Madam, Doctor, Professor, and so forth **Mi scusino.** (mee *skooh*-zeenoh.) (*Excuse me* [plural, formal]). You use this form when addressing a group formally, such as *gentlemen*, *ladies*, *doctors*, *professors*, and so on.

Scusa. (*skooh*-zah.) (*Excuse me* [singular, informal].) You use this form when addressing a family member or a close friend.

Scusate. (skooh-*zah*-teh.) (*Excuse me* [plural, informal].) You use this form when addressing a group of family members or close friends.

Per favore. (pehr fah-voh-reh.) (*Please.*) **Un'informazione.** (oohn eenfohr-mah-tsyoh-neh.) (I need some information.) Then you can continue with your questions, which may resemble the following: **Dov'è il Colosseo?** (doh-veh eel koh-lohs-seh-oh?) (Where is the Colosseum?) **È** questa via Garibaldi? (eh kweh-stah vee-ah gah-ree-bahl-dee?) (Is this via Garibaldi?) **Per la stazione?** (pehr lah stah-tsyoh-neh?) (How do I get to the station?) **Può indicarmi la strada per il centro?** (pwoh een-dee*kahr*-mee lah *strah*-dah pehr eel *chehn*-troh?) (Can you show me the way downtown?) **Dove siamo adesso?** (doh-veh syah-moh ah-dehs-soh?) (Where are we now?) Mi sono perso. Dov'è il duomo? (mee soh-noh pehr-soh. doh-veh eel dwoh-moh?) (I'm lost. Where is the cathedral?) È qui vicino la Fontana di Trevi? (eh kwee vee-chee-noh lah fohn-tah-nah dee *treh*-vee?) (*Is the Fountain of Trevi nearby?*) Some possible answers, not in any particular order (mix and match according to the context!), to the preceding questions are **Sì, è proprio qui vicino!** (see, eh *proh*-pryoh kwee vee-chee-noh!) (Yes, it is very close!) Segua la strada principale **fino al centro.** (*seh*-gwah lah *strah*-dah preen-chee-*pah*-leh *fee*-noh ahl chehn-troh.) (Follow the main street to the center of the city.) **Vada sempre dritto.** (vah-dah sehm-preh dreet-toh.) (Go straight ahead.) **Dopo** il semaforo, giri a destra. (doh-poh eel seh-mah-foh-roh, jee-ree ah dehs-trah.) (After the traffic light, turn right.) È in fondo a sinistra. (eh een fohn-doh ah see-nees-trah.) (It's at the end, on the left side.) È vicino **alla posta.** (eh vee-chee-noh ahl-lah pohs-tah.) (It's next to the post office.) Attraversi il ponte, poi c'è una piazza e lì la vede. (aht-trah*vehr*-see eel *pohn*-teh, pohy cheh *ooh*-nah *pyahts*-tsah eh lee lah *veh*-deh.) (Cross the bridge, then there's a square and there you see it.) **È la terza strada a sinistra.** (*eh* lah *tehr*-tsah *strah*-dah ah see-*nees*-trah.) (*It's the* third street on the left.) È dopo il terzo semaforo, a destra. (eh doh-poh eel tehr-tsoh seh-mah-foh-roh, ah dehs-trah.) (It's after the third light, on

the right.) **Ha sbagliato strada.** (ah sbah-lyah-toh strah-dah.) (You're on the wrong road.) Mapping the quarters and following directions Four orientations you already know are the cardinal points of the compass: north, south, east, and west. The four directions are especially helpful to know when you use a map. The following are i quattro punti cardinali (ee kwaht-troh poohn-tee kahr-dee-nah-lee) (the four cardinal points): **nord** (nohrd) (*north*) **sud** (soohd) (south) **est** (ehst) (east) **ovest** (oh-vehst) (west) You may hear the directions used in sentences like the following: **Trieste è a nord-est.** (tryeh-steh eh ah nohrd-ehst.) (Trieste is to the northeast.) **Napoli è a sud.** (nah-poh-lee eh ah soohd.) (Naples is to the south.) **Roma è a ovest.** (roh-mah eh ah oh-vehst.) (Rome is to the west.) Bari è a sud-est. (bah-ree eh ah soohd-ehst.) (Bari is to the southeast.) Some lovely city centers, such as the ones in Verona and Ravenna, are closed off to traffic, so you really need to explore them by foot. You need to know how to orient yourself in relation to people and buildings when following or giving directions. Italians also frequently use meters to describe distances on foot: **davanti a** (dah-vahn-tee ah) (in front of) **dietro** a (dyeh-troh ah) (behind) **vicino** a (vee-chee-noh ah) (beside; next to) ✓ di fronte a (dee-frohn-teh ah) (opposite) ✓ **dentro** (dehn-troh) (inside) **fuori** (fwoh-ree) (outside) **sotto** (sohttoh) (under; below) **sopra** (soh-prah) (above) You also need to know relationships between distance and **la direzione** (lah dee-reh-*tsyoh*-neh) (the direction): **dritto** (dreet-toh) (straight) **sempre dritto** (sehmpreh dreet-toh) (straight ahead) **// fino a** (fee-noh ah) (to; up to) **// prima** (pree-mah) (before) **dopo** (doh-poh) (after) **a destra** (ah *dehs*-trah) (*on the right*) **// a sinistra** (ah see-*nees*-trah) (*on the left*) **// dietro l'angolo** (dyeh-troh lahn-goh-loh) (around the corner) **all'angolo** (ahl-lahn-goh-loh) (at the corner) **✓ all'incrocio** (ahl-leen*kroh-*choh) (at the intersection) Here's more vocabulary you can use for giving and receiving directions: <a>la calle (lah kahl-leh) (narrow *Venetian street* [term found only in Venice]) **✓ il corso** (eel *kohr*-soh) (avenue; boulevard) / il largo (eel lahr-goh) (wide square) / il marciapiede (eel mahr-chah-pyeh-deh) (sidewalk) / la piazza (lah pyahts-tsah) (square) / il ponte (eel pohn-teh) (bridge) / il sottopassaggio (eel soht-toh-pahs-sahj-joh) (underpass) / la strada (lah strah-dah) (road; street) / la via (lah vee-ah) (road; street) / la via **principale** (lah *vee*-ah preen-chee-*pah*-leh) (*main street*) / il viale (eel

vyah-leh) (*parkway*; *avenue*) **✓ il vicolo** (eel *vee*-koh-loh) (*alley*; *lane*)

Talkin' the Talk Laurie is visiting Florence from Oregon and has just finished a mid-morning coffee break in Piazza della Repubblica. She asks the man standing near her how to get to the post office. (Track 17) Laurie: **Scusi, dov'è l'ufficio postale?**

skooh-zee, doh-veh loohf-feech-oh poh-stah-leh? Excuse me, where is the post office?

Enzo: **È** dietro l'angolo, là, sotto i portici. L'accompagno? eh dyeh-troh lahn-goh-loh, lah, soht-toh ee pohr-tee-chee. lah-kohm-pah-nyoh? It's around the corner, over there, underneath the porticoes. Shall I accompany you?

Laurie: **No grazie, vado da sola.** noh *grah*-tsyeh, *vah*-doh dah *soh*-lah. *No thank you, I can go by myself.*

La strada and **la via** are synonymous, but you always use **via** when the name is specified: **È una strada molto lunga.** (*eh ooh*-nah *strah*-dah *mohl*-toh *loohn*-gah.) (*It's a very long road.*) **Abito in via Merulana.** (*ah*-bee-toh een *vee*-ah meh-rooh-*lah*-nah.) (*I live in Via Merulana.*)

Talkin' the Talk Mary is in **Bologna** (boh-*loh*-nyah) for the first time. She has visited the city and walked a lot, and now she wants to go back to the train station. Because she can't remember the way, she asks a passerby. (Track 18) Mary: **Scusi?**

skooh-zee? Excuse me?

Man: **Sì?** See? *Yes?*

Mary: **Dov'è la stazione centrale?** doh-*veh* lah stah-*tsyoh*-neh chehn-*trah*-leh? Where is the central station?

Man: **Prenda la prima a destra.** prehn-dah lah pree-mah ah dehs-trah. Take the first right.

Mary: **Poi?** Pohy? *Then?*

Man: Poi la terza a sinistra.

pohy lah *tehr*-tsah ah see-*nees*-trah.

Then the third left.

Mary: **Sì?** See? Yes?

Man: Poi la seconda, no la prima . . .

pohy lah seh-kohn-dah, noh lah pree-mah . . .

Then the second, no the first . . .

Mary: Grazie; prendo un taxi!

grah-tsyeh; prehn-doh oohn tahk-see!

Thank you; I'll take a taxi!

Expressing verbs on the move You need to know certain verbs when trying to understand directions. Some of the verbs you'll find handy for finding your way include the following:
— andare (ahn-dah-reh) (to go) — girare a destra/a sinistra (jee-rah-reh ah dehs-trah/ah see-nees-trah) (to turn right/left) — prendere (prehn-deh-reh) (to take) — proseguire (proh-seh-gwee-reh) (to go on) — seguire (seh-gwee-reh) (to follow) — tornare indietro (tohr-nah-reh een-

dyeh-troh) (to go back) Imperatives are useful verb forms to know in a variety of situations, including when you're trying to get around in unfamiliar territory. This list shows the informal verb form (tu), the formal verb form (Lei), the informal

plural form (voi), and the formal plural form (Loro). Check out Book I, <u>Chapter 3</u>, for help on deciding whether to use formal or informal forms.

What to say when you don't understand Occasionally, maybe frequently, you may not understand the directions someone gives you. For those times, you need some useful polite expressions to ask the other people to repeat their directions: ~ Come, scusi? (koh-meh, skooh-zee?) (I beg your pardon? [formal]) ~ Come, scusa? (koh-meh, skooh-zah?) (I beg your pardon? [informal]) - Mi scusi, non ho capito. (mee skooh-zee, nohn oh kah-pee-toh.) (I'm sorry, I didn't understand.) - Può ripetere più lentamente, per favore? (pwoh ree-peh-tehreh pyooh lehn-tah-mehn-teh, pehr fah-vohreh?) (Can you please repeat it more slowly?) When someone does you a favor — explaining the way or giving you directions — you probably want to thank him or her, and that's the easiest task: Mille grazie! (meel-leh grahtsyeh!) (Thank you very much!)

Here are conjugations of some regular and irregular verbs: **Va'/Vada/Andate/Vadano!** (*vah/vah*-dah/ahn-*dah*-teh/*vah*-dah-noh!) (*Go!*) **Vai/Giri/Girate/Girino!** (*jee*-rah/*jee*-ree/jee-*rah*-teh/*jee*-ree-noh!)

(*Turn!*) **Prendi/Prenda/Prendete/Prendano!** (*prehn*-dee/*prehn*-dah/prehn-deh-teh/*prehn*-dah-noh!) (*Take!*)

Prosegui/Proseguid/Proseguite/Proseguano! (proh-seh-gwee/proh-seh-gwah/ proh-seh-gwee-teh/proh-seh-gwah-noh!) (*Go on!*)

Segui/Segua/Seguite/Seguano! (*seh*-gwee/*seh*-gwah/seh-*gwee*-teh/seh-*gwah*-noh!) (*Follow!*) **Torna/Torni/Tornate/Tornino!** (*tohr*-nah/*tohr*-nee/tohr-*nah*-teh/*tohr*-nee-noh!) (*Go back!*)

Attraversa/Attraversi/Attraversate/Attraversino! (aht-trah-vehr-sah/aht-

trah-vehr-see/aht-trah-vehr-sah-teh/aht-trah-vehr-see-noh!) (Cross!) Notice that the endings of these verbs vary, apparently without any consistent pattern. These aren't typing mistakes — they're determined by the ending of the infinitive form of the verb (-are, -ere, or -ire) and also whether the verb is regular or irregular. The easiest way to handle this is to simply memorize the verbs and their endings. You may want to know how near or far you are from your destination. Some typical questions and responses are as follows: **Quant'è lontano?** (kwahn-teh lohn-tah-noh?) (How far is it?) È molto **lontano?** (eh mohl-toh lohn-tah-noh?) (Is it very far?) **Quanto dista?** (kwahn-toh dees-tah?) (How far is it?) **Saranno cinque minuti.** (sah-rahnnoh cheen-kweh mee-nooh-tee.) (About five minutes.) Circa un chilometro. (cheer-kah oohn kee-loh-meh-troh.) (About one kilometer.) Non saranno più **di 150 metri.** (Nohn sah-*rahn*-noh *pyooh* dee *chehn*-toh-cheen-*gwahn*-tah meh-tree.) (It's no more than 150 meters away.) No, un paio di minuti. (noh, oohn pah-yoh dee mee-nooh-tee.) (No, a couple of minutes.) **Posso arrivarci a piedi?** (pohs-soh ahr-ree-vahr-chee ah pyeh-dee?) (Can I walk there?) Certo, è molto vicino. (chehr-toh, eh mohl-toh vee-chee-noh.) (Sure, it's very close.) È un po' lontano. (eh oohn poh lohn-tah-noh.) (It's a bit far away.) È **proprio a due passi.** (eh proh-pryoh ah dooh-eh pahs-see.) (It's very close.) (Literally: Just a couple of steps away.) È all'incirca 20 metri di distanza. (eh ahl-leen-cheer-kah vehn-tee meh-tree dee dee-stahn-tsah.) (It's about 20 meters away.)

Words to Know				
numero [m]	nooh-meh-roh	number		
minuto [m]	mee- <u>nooh</u> -toh	minute		
lentamente	lehn-tah- <u>mehn</u> -teh	slowly		
autobus [m]	<u>ou</u> -toh-boohs	bus		
fermata [f]	fehr- <u>mah</u> -tah	bus stop		
macchina [f]	<u>mahk</u> -kee-nah	car		

Exploring Italian Cities and Towns If you look at a map of an Italian city, you can easily distinguish il centro **storico (eel** chehn-troh stoh-ree-koh) (the historic downtown area) from the rest of the urban space. In the historic area, the roads are often narrow and winding because they were drawn when there were no cars. Here, you also find the city's most important palazzi e monumenti (pah-laht-tsee eh **moh-nooh-**mehn**-tee)** (buildings and

monuments). Moreover, the historic downtown area has a strong appeal for its commercial activities and for the presence of many offices.

The distinction between center and periphery is relatively recent, dating to the late 19th century, when industrial activities grew and led to the growth of cities. In Italian cities, the most recent **quartieri** (kwahr-*tyeh*-ree) (*neighborhoods*) have expanded dramatically and are now larger than the downtown area. Consequently, cities are no longer defined by **mura di cinta** (*mooh*-rah dee *cheen*-tah) walls, as in medieval times, but by the expressways and highways that surround the modern neighborhoods.

La piazza: The heart of the Italian city In Italy, every city or village has a piazza (pyat-tsah) (town square) — tiny or large, medieval or Renaissance, modern or ancient. In the Italian piazzas you find chiese (kyeh-seh) (churches) as well as shops, restaurants, and bars. The piazza is the heart of Italy, the hub of city life. It's the place where young and old alike come together, meet, do business, and enjoy each other's company.

Viewing famous sites and architectural styles To journey into the past, begin by visiting the main resti preistorici e romani (reh-stee preh-ee-stoh-ree-chee eh roh-mah-nee) (prehistoric and Roman ruins) and the Christian catacombe (kah-tah-kohm-beh)

(catacombs) in Rome. Then continue your journey by visiting the great Florentine churches of Santa Maria Novella (1279), Santa Maria del Fiore (1296), and Santa Croce (Holy Cross) (1294 to 1295); the Basilica di San Petronio in Bologna (1390); and the Duomo di Milano (Cathedral of Milan) (construction began in 1386 but was completed several centuries later). In Naples, the Angioinis' rule (1265 to 1442 AD) coincided with the construction of several impressive edifici in stile gotico (eh-dee-fee-chee een stee-leh goh-tee-koh) (Gothic buildings), including the Basilica of San Lorenzo Maggiore, the church of San Domenico Maggiore, the monastery of Santa Chiara (largely rebuilt after World War II), and the Cathedral. The Gothic style of architecture was not, however, very popular in Rome. The only Gothic piece in this city is the church of Santa Maria sopra **Minerva** (Santa Maria over Minerva).

If you travel to Veneto (one of 20 regions in Italy), don't miss the Palladian Basilica, the Palazzo Chiericati, and Villa Capra in Vicenza, as well as the Basilica of San Giorgio Maggiore and the Chiesa del Redentore (Church of the Redeemer) in Venice. They're all extraordinary examples from the Rinascimento (ree-nah-shee-mehn-toh) (Renaissance). However, if you want to experience full-immersion nell' arte e nell'architettura barocca (nehl-lahr-teh e nehl-ahr-kee-teht-tooh-rah bah-rohk-kah) (Baroque art and architecture), stay in Rome, where you can visit Chiesa di Sant'Andrea al Quirinale (Church of Saint Andrew at the Quirinal), Chiesa dell'Assunzione (Church of the Assumption) at Ariccia, Chiesa di Sant'Agnese in Agone (Church of Saint Agnes in Agone), San Carlo alle Quattro Fontane (Saint Charles at the Four Fountains), Sant'Ivo alla

Sapienza (Saint Yves at La Sapienza), and the nave of San Giovanni in Laterano (St. John Lateran) and civic buildings (Palazzo Barberini [Barberini Palace] by Gian Lorenzo Bernini [1598 to 1680] and Francesco Borromini [1599 to 1667], Palazzo Montecitorio [Montecitorio Palace], and the Galleria Spada [gallery of the Spada Palace]). The most famous fontana (fohn-tah-nah) (fountain) and piazza (pyaht-tsah) (square) in the world are also Baroque: Fontana di Trevi (Trevi Fountain) and Piazza di Spagna (the Spanish Steps)! If you like walking outdoors, visit the city of Caserta in Campania (a region in central Italy) and admire la Reggia e i Giardini (lah rehj-jah eh ee jahr-dee-nee) (the Royal Palace and Gardens), begun in 1752 by Luigi Vanvitelli.

Going farther south, you find examples of the 20th-century, eclectic architectural style in Palermo, a city in the island region of Sicily, including the Palazzina Cinese (Chinese Palace), the Ginnasio dell'Orto botanico (Gymnasium of the Botanical Garden), and the late **Teatro Massimo** (Massimo Theater). Echoes of this style can be found in North Italy in the Piedmont region, including the **Mole Antonelliana** in Turin and the **Basilica of San Gaudenzio** (St. Gaudenzio Cathedral) in Novara. In the region of Lombardy, not too far from Piedmont, you won't want to miss the Galleria Vittorio Emanuele II (Victory Emanuel II Gallery) in Milan, which, along with Via Montenapoleone and Via della Spiga, is considered the heart of acquisti di lusso (ah-kwee-stee dee loohs-soh) (luxury shopping) in North Italy. In Southern Italy, in the city of San Giovanni Rotondo, be sure to visit the Convento Santuario di Padre Pio (Monastery and Sanctuary of Padre *Pio*) by Renzo Piano, who also designed the **Stadio San Nicola** (*St. Nicolas* Stadium) in the city of Bari. Returning to Naples, the Museo della Stazione **Metropolitana** (*Museum Subway Station*) designed by Gae Aulenti is well worth a visit.

Finding the places you're looking for When you're searching for a specific place, sentences like these can help you ask the right questions: Mi sa dire dov'è la stazione? (mee sah dee-reh doh-veh lah stahtsyoh-neh?) (Can you tell me where the station is?)

Devo andare all'aeroporto. Quale strada devo

prendere? (deh-voh ahn-dah-reh ahl-lah-eh-rohpohr-toh. kwah-leh strah-dah deh-voh prehn-deh**reh?)** (I have to go to the airport. What road should I take?) Sto cercando il teatro Valle. (stoh chehr-kahndoh eel teh-ah-troh vahl-leh.) (I'm looking for the Valle theater.) Dov'è il cinema Astoria, per favore? (doh-veh eel chee-neh-mah ah-stoh-ryah, pehr fahvoh-reh?) (Where is the Astoria cinema, please?) Come posso arrivare al Museo Etrusco? (koh-meh pohs-soh ahr-ree-vah-reh ahl mooh-zeh-oh eh-trooh**skoh?)** (How can I get to the Etruscan Museum?) La strada migliore per il centro, per favore? (lah strahdah mee-lyoh-reh pehr eel chehn-troh, pehr fah-vohreh?) (The best way to downtown, please?) Che chiesa è questa? (keh kyeh-zah eh kwehs-tah?) (What church is this?) Quale autobus va all'ospedale? (kwah-leh ou-toh-boohs vah ahl-lohs-peh-dah-leh?) (Which bus goes to the hospital?) Come faccio ad arrivare all'università? (koh-meh fach-choh ahd ahr-ree-vahreh ahl-looh-nee-vehr-see-tah?) (How can I get to the university?)

Words to Know ah <u>dehs</u>-trah to the right a destra to the left a sinistra ah see-<u>nees</u>-trah la rotonda [f] la roh-tohn-dah rotary; circle stazione [f] stah-tsyoh-neh station aeroporto [m] ah-eh-roh-<u>pohr</u>-toh airport teatro [m] teh-ah-troh theater cinema [m] chee-neh-mah cinema chiesa [f] kyeh-zah church ospedale [m] ohs-peh-dah-leh hospital ponte (m) pohn-teh bridge

The evolution of Italian architecture Early Italian architettura (ahr-kee-teht-tooh-rah) (architecture) was strongly influenced by Etruscan and Greek culture. Later, with the advent of the Roman Empire, it began to develop original features, particularly its use of archi (ahr-kee) (arches), volte (vohl-teh) (vaults), and cupole (kooh-poh-leh) (domes). Important examples are i bagni (ee bah-nyee) (baths) (Terme di Caracalla, Terme di Diocleziano), gli anfiteatri (lyee ahn-fee-teh-ah-

tree) (amphitheaters) (Colosseum, Arena di Verona), i teatri (ee teh-ah-tree) (theaters) (Teatro di Marcello), le chiese (leh kyeh-seh) (churches) (such as the Basilica di Massenzio), and i templi (ee tehm-plee) (temples) (Pantheon).

From the Christian and Byzantine era to the **Medioevo** (meh-dyoh-eh-voh) (*Middle Ages*), the architectural context was predominantly ecclesiastical and **religioso** (reh-lee-joh-soh) (*religious*). In the Middle Ages, **l'architetto** (lahr'kee-*teht*-toh) (*the architect*) was a master craftsman who, after years of experience, supervised the design of the building and the development of the project. In the "Humanist" period that followed the Middle Ages, the architect became more of an artist and less of a craftsman.

During the Renaissance, Italy developed an entirely new way of looking at architecture. Leon Battista Alberti developed the concept of the **città ideale** (cheet-tah ee-deh-ah-leh) (ideal city). Now, for the first time, architecture became concerned with the idea of planning an ideal city with the proper arrangement of its elements.

Lo stile barocco (loh *stee*-leh bah-*rohk*-koh) (*the Baroque style*), linked to the Counter-Reformation, was developed in Rome and exercised its influence throughout the Catholic world. The first examples of this style are found in works (mostly religious) by Carlo Maderno, Gian Lorenzo Bernini, Francesco Borromini, and Pietro da Cortona. They introduced new shapes into architectural design, such as **ellissi** (ehl-*lees*-see) (*ellipses*), **spirali** (spee-*rah*-lee) (*spirals*), and **curve policentriche** (*koohr*-veh poh-lee-*chehn*-tree-keh) (*polycentric curves*), thus elaborating and modifying the concept of space. The Baroque style soon spread beyond the borders of Rome to the rest of Italy.

The 1800s, the "eclectic" century, saw the reemergence of many past architectural styles, including neo-Renaissance, neo-Baroque, neo-Romanesque, and neo-Gothic styles, as well as later echoes of the Imperial style. The 20th century finally brought some novelty: from art nouveau to the completely new language proposed by Antonio di Sant'Elia in his 1914 *Manifesto of Futurist Architecture* and from rationalism to the works of the new, emerging architects — Luigi Moretti, Carlo Scarpa, Franco Albini, Gio Ponti, Tomaso Buzzi, and Pier Luigi Nervi. Currently, the Italian architectural landscape claims Renzo Piano, architect of international fame, as its foremost representative.

E

Chapter 2

Having Fun Out on the Town In This Chapter

► Enjoying movies, art, theater, and other forms of entertainment ► Giving and receiving invitations

Going out on the town is always fun. In general, Italians are sociable people who enjoy having a good time. You see them having espressos together **al bar** (ahl bahr) (*in the bar*) or drinks at night **in piazza** (*een pyaht*-tsah) (*on the public square*). Most Italians love to go out in the evening, crowding the streets until late at night.

Italy is a popular vacation destination, and Italian cities have a great variety of cultural offerings, from the numerous local fairs and **sagre** (*sah*-greh) (*town celebrations relating to harvest, wild boar, or saints, for example*) to open-air festivals and music events to citywide celebrations. The variety is endless, and fun is guaranteed. The festivals relating to saints are for the **santo patrono** (*sahn*-toh pah-*troh*-noh) (*patron saint*). The **sagre** are to celebrate agricultural products. These two things are different.

In this chapter, I give you a lot of information you need to take in cultural attractions and socialize.

Experiencing Italian Culture No matter where you live or where you travel, most major cities have a weekly pubblicazione (poohb-blee-kah-tsyoh-neh) (publication), listing information

about upcoming events. These publications include dates, descriptions, and time schedules for theaters, exhibitions, festivals, films, and so on. They also provide tips for shopping and restaurants.

In smaller towns without weekly magazines, you may see events announced on posters. You can also find information in the local newspapers.

Of course, newspapers aren't your only source of information about things to do and see. Asking the following questions can get you answers you want.

Cosa c'è da fare di sera? (koh-zah cheh dah fah-reh dee seh-rah?) (Are there any events in the evenings?) Può suggerirmi qualcosa? (pwoh soohj-jeh-reer-mee kwahl-koh-zah?) (Can you recommend something to me?) C'è un concerto stasera? (cheh oohn kohn-chehr-toh stah-seh-rah?) (Is there a concert tonight?) Ci sono ancora posti? (chee soh-noh ahn-koh-rah pohs-tee?) (Are there any seats left?) Dove si comprano i biglietti? (doh-veh see kohm-prah-noh ee bee-lyeht-tee?) (Where can we get tickets?) Quanto vengono i biglietti? (kwahn-toh vehn-goh-noh ee bee-lyeht-tee?) (How much are the tickets?) A che ora comincia lo spettacolo? (ah keh oh-rah koh-meen-chah loh speht-tah-koh-loh?) (What time does the show begin?) Non c'è niente di più economico? (nohn cheh nyehn-teh dee pyooh eh-koh-noh-mee-koh?) (Isn't there anything cheaper?) Talkin' the Talk Arturo works at a theater. He is bombarded with questions from patrons before the show.

Sig. Paoli: **Quando comincia lo spettacolo?** *kwahn*-doh koh-*meen*-chah loh speht-*tah*-koh-loh? *When does the show start?*

Arturo: **Alle sette e mezza.** *ahl*-leh *seht*-teh eh *mehd*-dzah.

At half past seven.

Erika: A che ora finisce lo spettacolo?

ah keh *oh-*rah fee-*nee-*sheh loh speht-*tah-*koh-loh?

What time is the show going to end?

Arturo: Verso le dieci.

vehr-soh leh dyeh-chee About 10 p.m.

Erika: **C'è un intervallo?** cheh oohn een-tehr-*vahl*-loh? *Is there an intermission?*

Arturo: Sì, tra il secondo e il terzo atto.

see, trah eel seh-kohn-doh eh eel tehr-tsoh aht-toh.

Yes, between the second and third acts.

Words to Know				
A che ora?	ah keh <u>oh</u> -rah?	What time?		
Quando?	kwahn-doh?	When?		
Dove?	<u>doh</u> -veh?	Where?		
divertente	dee-vehr- <u>tehn</u> -teh	fun		
biglietto [m]	bee- <u>lyeht</u> -toh	ticket		
spettacolo [m]	speht- <u>tah</u> -koh-loh	show		
cominciare	koh-meen- <u>chah</u> -reh	to start		
finire	fee- <u>nee</u> -reh	to end		

Taking in a movie Going al cinema (ahl chee-neh-mah) (to the movies) is a popular activity almost everywhere. In Italy, American films usually are doppiati (dohp-pyah-tee) (dubbed) into Italian. On the other hand, why not go to an original Italian

film? Doing so provides you with a good opportunity to polish your Italian.

Some special questions for the movies include Andiamo al cinema? (ahndyah-moh ahl chee-neh-mah?) (Shall we go to the movies?) Cosa danno? (koh-zah dahn-noh?) (What's playing?) Dove lo danno? (doh-veh loh dahn-noh) (Where is [the movie] being shown?) È in lingua (versione) originale? (eh in leen-gwah [vehr-syoh-neh] oh-ree-jee-nah-leh?) (Is the film in the original language?) Dov'è il cinema Trianon? (doh-veh eel chee-neh-mah tree-ah-nohn?) (Where is the Trianon cinema?) Often saying the name of the movie theater is sufficient, for example, Dov'è il Trianon? (doh-veh eel tree-ah-nohn?) (Where is the Trianon?) Italian movie theaters used to be rather small, showing only one movie at a time. Now virtually all large Italian cities have big multisala (moohl-tee-sah-lah) (multiplex) cinemas, with many screens.

Here are a few other terms to help you navigate the experience of going to and discussing a movie in Italian: Chi è il regista? (kee eh eel reh-jeestah?) (Who is the director?) Chi sono gli attori? (kee soh-noh lyee ahttoh-ree?) (Who's starring?) attore (aht-toh-reh) (actor) attrice (ahttree-cheh) (actress) regista (reh-jees-tah) (director) trama (trah-mah) (plot) scena (sheh-nah) (scene) Going to the theater The languages of the theater and the cinema are very similar. Of course, when you attend a play, opera, or symphony performance, you have a variety of seats. For example, you can sit in the platea (plah-teh-ah) (orchestra), in the palchi (pahl-kee) (box seats), in the galleria (gahl-leh-ryah) (balcony), or in the loggione (lohj-joh-neh) (gallery), which used to be called la piccionaia (lah peech-choh-nah-yah) (Literally: the pigeon house) because it's high up.

Italian films It's well known that Italy produces a great number of films, and many Italian directors are famous throughout the world, such as Fellini, Rossellini, Bertolucci,

De Sica, and Nanni Moretti. Some of their works are considered classics of Italian culture, and I highly recommend them to you. Other contemporary directors to look for include Giuseppe Tornatore, Gabriele Salvatores, Francesca Archibugi, Ferman Ozpetek, Matteo Garrone, and Emanuele Crialese.

La dolce vita and La strada are among Fellini's masterpieces. The dramatic and moving Roma, città aperta (*Open City*) is one of Rossellini's most significant movies. To complete the image of the Italian cinema between 1948 and 1957, you need to include De Sica's Ladri di biciclette (*The Bicycle Thief*). Bertolucci belongs to a subsequent period and is known for his Il conformista (*The Conformist*) whereas Moretti's Caro diario (*Dear Diary*) and La stanza del figlio (*The Son's Room*) made big contributions to disseminating Italian culture abroad in the 1990s.

Then there's Roberto Benigni, who not only directed one of the most successful films of modern times but also won an Academy Award for acting in **La vita è bella** (*Life Is Beautiful*). Many of the great Italian film directors — among them Gabriele Salvatores, Giuseppe Tornatore, Paolo Sorrentino and Giovanni Veronesi — and beloved actors — Ambra Angiolini, Raoul Bova, Ricky Memphis, Enrico Brignano, Francesco Mandelli, Toni Servillo, Luca Argentero, Carlo Verdone, Elio Germano, Sabrina Ferilli and many others — worked together in films during 2013, making it a memorable year for Italian cinema. The resulting films, **Reality, La miglior offerta** (*The Best Offer*), **Un giorno devi andare** (*There Will Come a Day*), and **La grande bellezza** (*The Great Beauty*), have made audiences laugh, cry and dream — Italian style.

Talkin' the Talk In the following exchange, Eugenio wants to know whether seats are available for a certain performance of a play he wants to see. He's speaking on the phone with the person at the theater box office.

Ticket **Pronto?**Agent: *prohn*-toh? *Hello?*

Eugenio: **Buongiorno. È il Teatro Valle?** bwohn-johr-noh. eh eel teh-ah-tro vahl-leh? Good morning. Is this the Valle Theater?

Ticket Sì. Mi dica.

Agent: see. mee dee-kah.

Yes. Can I help you? (Literally: Tell me.) Eugenio: Vorrei prenotare dei posti.

vohr-rey preh-noh-tah-reh dey pohs-tee.

I'd like to reserve some seats.

Ticket Per quale spettacolo?

Agent: pehr kwah-leh speht-tah-koh-loh?

For which performance?

Eugenio: Aspettando Godot, domani sera.

ahs-peht-tahn-doh goh-doh, doh-mah-nee seh-rah.

Waiting for Godot, tomorrow evening.

Ticket Mi dispiace; è tutto esaurito.

Agent: mee dee-spyah-cheh; eh tooht-toh eh-zou-ree-toh.

I'm sorry; it's sold out.

Eugenio: **Ci sono repliche?** chee *soh*-noh *reh*-plee-keh? *Are there other performances?*

Ticket L'ultima è dopodomani.

Agent: loohl-tee-mah eh doh-poh-doh-mah-nee.

The last one is the day after tomorrow.

Did you notice that the title of the play, *Waiting for Godot*, has no preposition in Italian? In English, you wait for someone, but Italian speakers say *waiting somebody* — **aspettare qualcuno** (ahs-peht-tah-reh kwahl-*kooh*-noh). You may also hear **ti aspetto** (tee ahs-*peht*-toh) (*I'm waiting for you*).

Some theaters don't accept telephone reservations; you can only reserve at the box office — **prenotazione al botteghino** (preh-noh-tah-tsyoh-neh ahl boht-teh-*gee*-noh). You can pay for the tickets and pick them up immediately or before the performance begins.

Exploring a museum A recent report shows that all the tickets sold in 2012 by the Italian State for access to national museums, monuments, and art galleries produced 25 percent less revenue than the Louvre Museum in Paris, France, alone. Some critics point out that no museum in the world can stand on the sale of tickets alone and that statues and paintings, villas and fountains can't be used with the objective of making money. Unfortunately, the protection and maintenance of the Italian cultural heritage requires considerable funds, for which such revenue would be an important source. Here are some of the most frequented museums with the richest collections: the Uffizi (oohf-fee-tsee) Gallery in Florence; La Galleria Borghese (lah gahl-leh-ree-ah bohr-geh-seh) and the Musei Vaticani (mooh-zeh-ee vah-tee-kahnee) in Rome; the Peggy Guggenheim Collection in Venice; and Il Museo della Scienza e della Tecnica (eel mooh-zeh-oh dehl-lah shehn-zah eh dehl-lah tehknee-kah) in Milan. Every two years, there's also the Biennale di Venezia (byehn-nah-leh dee veh-nehtsyah) where you can view the work of many wellknown contemporary international artists.

Experiencing a local festival This chapter's introduction refers to the many local sagre (sah-greh) (fairs; festivals) and festivals you can find in Italy,

especially during the spring, summer, and fall. The themes of these fairs vary, ranging from the ones that are political in origin, such as La festa dell'Unità (lah fehs-tah dehl-looh-nee-tah) (a left-leaning newspaper), to the ones that are nature-related — La sagra del cinghiale (lah sah-grah dehl cheen-gyah-leh) (the wild-boar festival) and La sagra del pesce azzurro (lah sah-grah dehl peh-sheh adz-zooh-roh) (the Blue Fish Fair) are two that come to mind. Do drop in if you find one because they're often the perfect venues for experiencing local culture and homemade food.

Talkin' the Talk Paola tries to convince Martino to go to a festival.

Paola: Lo sai che oggi c'è la Sagra dell'uva a Bertinoro?

loh sahy keh oj-jee cheh lah sah-grah dehl-looh-vah ah behr-teen-oh-roh? Did you know that today there is the grape festival in Bertinoro?

Martino: Divertente! Oh. facciamoci un salto!

dee-vehr-tehn-teh! oh fahch-chah-moh-chee oohn sahl-toh!

What fun! Oh, let's stop by!

Paola: **Partiamo subito?** pahr-tyah-moh sooh-bee-toh? Shall we leave right away?

Martino: **Sì, perché no?** see, pehr-*keh* noh? *Yes, why not?*

Paola: In quel paese fanno anche degli ottimi cappelletti!

een kwehl pah-*eh*-zeh *fahn*-noh *ahn*-keh *deh*-lyee *oht*-tee-mee kahp-pehl-*leht*-tee! They also make great cappelletti in that town!

Martino: Ottimo, così ci fermiamo a cena.

oht-tee-moh, koh-zee chee fehr-myah-moh ah cheh-nah.

Great! This way we can stay for supper.

Taking in the Italian Music Scene Italy has a rich musical history, from classic operas by Verdi and Puccini to the popular song "Volare" by Domenico Modugno, which became an international hit in the 1950s. Although popular Italian songs use standard language, some contemporary artists incorporate dialect in their lyrics, especially the Neapolitan (heavily used by Pino Daniele), and the Genoese (in Fabrizio De Andre's songs). These musical experiments (increasingly numerous) are in line with the revitalization of dialects by the younger generations and have been encouraged, especially over the last decade by the arowing

success of such musical genres as hip-hop, rap, and reggae.

Catching a concert If you're interested in music, you'll certainly please your ear in Italy, from the Umbria (oohm-bryah) Jazz Festival to the theater Festival dei due mondi (fehs-tee-vahl dey dooh-eh mohn-dee) in Spoleto to your favorite Italian cantautore (kahn-tou-toh-reh) (singer-songwriter).

Italy is full of old and beautiful churches and cathedrals where **musicisti** (mooh-zee-*chees*-tee) (*musicians*) often present classical music concerts. You can also hear concerts in other places — sometimes in the center of a city in a piazza.

Talkin' the Talk La signora and il signor Tiberi are reading the morning paper. Suddenly, la signora Tiberi cries out: Sig.ra Tiberi: Guarda qui!

gwahr-dah kwee! Look here!

Sig. Tiberi: Che c'è?

keh cheh? What's up?

Sig.ra Tiberi: Martedì c'è Pollini a Roma! mahr-teh-dee cheh pohl-lee-nee ah roh-mah! Pollini is in Rome on Tuesday!

Sig. Tiberi: **Tiene un concerto?** *tyeh*-neh oohn kohn-*chehr*-toh? *Is he going to give a concert?*

Sig.ra Tiberi: **Sì, al Conservatorio.** see, ahl kohn-sehr-vah-*toh*-ryoh. *Yes, at the Conservatory.*

Sig. Tiberi: **Sarà tutto esaurito?** sah-rah tooht-toh eh-zou-ree-toh?

Will it already be sold out?

Sig.ra Tiberi: Forse no!

fohr-seh noh! Maybe not!

Sig. Tiberi: **Vai al botteghino?** vahy ahl boht-teh-gee-noh? Are you going to the box office?

Sig.ra Tiberi: **Prima telefono.** *pree*-mah teh-*leh*-foh-noh. *I'm going to call first.*

Maurizio Pollini is an internationally famous Italian pianist. We do hope that signor and signora Tiberi find two tickets for this event. **Buona fortuna!** (*bwoh*-nah fohr-*tooh*-nah!) (*Good luck!*)

Wa	Words to Know				
musica [f]	mooh-zee-kah	music			
concerto [m]	kohn- <u>chehr</u> -toh	concert			
esaurito	eh-zou- <u>ree</u> -toh	sold out			
piano(forte) [m]	<u>pyah</u> -noh(<u>fohr</u> -teh)	piano			
museo [m]	mooh- <u>zeh</u> -oh	museum			
insieme	een- <u>syeh</u> -meh	together			

Maybe you know a musician or someone who plays an instrument in his or her leisure time. You're probably curious about some things, such as the following: Che strumento suoni? (keh strooh-mehn-toh swoh-nee?) (Which instrument do you play?) Suono il violino. (swoh-noh eel vyoh-lee-noh.) (I play the violin.) Dove suonate stasera? (doh-veh swoh-nah-teh stah-seh-rah?) (Where are you playing tonight?) Suoniamo al Blu Notte. (swoh-nyah-moh ahl blooh noht-teh.) (We play/We're playing at the Blu Notte.) Chi suona in famiglia? (kee swoh-nah in fah-mee-lyah?) (Who in your family plays?) Suonano tutti. (swoh-nah-noh tooht-tee.) (All of them play.) Exploring the world of Italian opera If you go to Italy, you can catch an opera by Verdi, Puccini, or Rossini in wonderful theaters, such as Milan's La Scala (lah skah-lah), Naples's San Carlo (sahn kahr-loh), Venice's La Fenice (lah pheh-nee-cheh), and the theaters of Florence and Palermo. In the

summer months, try to check out theater festivals (which include a wide variety of repertoires and venues citywide), like the famous Ravenna Festival. You can also see outdoor operas in Verona, at the old **Roman Arena** (*roh*-mahn ah-*reh*-nah). Following are some phrases concerning performances: la danza classica/moderna/contemporanea (lah *dahn*-zah *klahs*-see-kah/moh-*dehr*-nah/kohn-tehm-poh-*rah*-neh-ah) (*classical/modern/contemporary dance*) lo spettacolo (loh speht-*tah*-kohloh) (*the show; the performance*) la prova generale pubblica (lah *proh*-vah jeh-neh-*rah*-leh *poohb*-blee-kah) (*public dress rehearsal*) la replica (lah *reh*-plee-kah) (*repeat performance*) li matinée (eel mah-tee-*neh*) (*matinee*) lo spettacolo pomeridiano (loh speht-*tah*-koh-loh poh-meh-ree-*dyah*-noh) (*afternoon performance*) Opera buffa

The **opera buffa** (*oh*-peh-rah *boohf*-fah) (*comic opera*) was developed in the 18th century in Naples, which was then one of the most important musical centers in Europe. Unlike in the **opera seria** (*oh*-peh-rah *seh*-riah) (*serious opera*) (see the next section), the **opera buffa** puts more emphasis on the action **sul palcoscenico** (soohl pahl-koh-*sheh*-nee-koh) (*on the stage*), which requires music to follow the changes of the dramatic action and **cantanti** (kahn-*tahn*-tee) (*singers*), who are also good **attori** (aht-*toh*-ree) (*actors*), to enhance performance. **Libretti** (lee-*breht*-tee) (*librettos*) are inspired by **commedia dell'arte** (kohm-*meh*-dyah dehl-*lahr*-teh) (*comedy of art*) and consist of simple plots, with some characters that use colloquial language — almost slang — with short, snappy sentences, onomatopoeia, and realistic effects, such as yawning, sneezing, and laughing. In the second half of the 18th century, comic opera reached the peak of its success with the collaboration of playwright Carlo Goldoni and composer Baldassare Galuppi.

Master of Italian opera: Giuseppe Verdi
The man who revolutionized opera in the 19th
century, Giuseppe Verdi, was born in Roncole,
near Parma, on October 10, 1813. His umili
origini (ooh-mee-lee oh-ree-jee-nee) (humble

origins) (his father was an innkeeper and his mother, a spinner) make him an unlikely candidate for musical fame, but he found mentors who believed in his talent and helped him to pursue his passion.

His first opera, *Oberto*, was performed at La Scala in 1839 and proved **un successo** (oohn soohch-*chehs*-soh) (*a success*). It was soon followed by **capolavori** (kah-poh-lah-*voh*-ree) (*masterpieces*) such as **II Nabucco**, the trilogy **Rigoletto**, **Trovatore**, **Traviata**, and the operas of his later years: **La forza del destino**, **Don Carlos**, **Aida**, **Otello**, and **Falstaff**. In the last years of his life, Verdi founded a retirement home in Milan for **musicisti** (mooh-see-*chee*-stee) (*musicians*), which is still active. He died on January 7, 1901.

Master of Italian opera: Giacomo Puccini Puccini is one of the major figures of the Italian opera in the 19th and 20th centuries, an artist who tried to break away from the cultural and artistic movements of his time. He was born in Lucca on December 22, 1858, and died in November 1924 in Brussels after major throat surgery. During his life, he composed a limited number of works — 12 to be exact — because his main interest was to improve his theatrical skills to create "perfect" works. Varietà (vah-ryeh-tah) (variety), velocità (veh-loh-chee-tah) (speed), and trovate sceniche (troh-vah-teh sheh-nee-keh) (stage tricks) are

the basic ingredients of his theater. Among Puccini's operas, La Boheme, Tosca, and Madama Butterfly are still the most frequently performed in the standard repertoire.

The public, although sometimes taken aback by his unique style, always followed and supported Puccini. Music critics, however, remained **ostili** (oh-*stee*-lee) (*hostile*) and suspicious until the last decade of the century, when his work was reevaluated and highly appreciated by the greatest authors of his time, including Stravinsky, Schoenberg, Webern, and Ravel.

Opera seria

During the 18th century, **i poeti** (ee poh-*eh*-tee) (*poets*) who were members of the Academy of Arcadia (a literary academy founded in Rome in 1690) influenced the Italian musical drama. They encouraged the simplification **delle trame** (*dehl*-leh *trah*-meh) (*of the plots*), the elimination of comic subjects, the reduction of the number of arias, and exalted the values of **fedeltà** (feh-dehl-*tah*) (*fidelity*), **amicizia** (ah-mee-*chee*-tsyah) (*friendship*), and **virtù** (veer-*tooh*) (*virtue*) present in the ancient **teatro tragico** (teh-*ah*-troh *trah*-jee-koh) (*tragic theater*) and in the modern French performances.

Popular Italian music You may sometimes find that il testo (eel teh-stoh) (the lyrics) of many canzoni popolari italiane (kahn-tsoh-nee poh-poh-lah-ree eetah-lee-ah-neh) (popular Italian songs) sound much like poesia (poh-eh-see-ah) (poetry), and for good reason — many of these song lyrics were written by poets. For instance, Pasquale Panella wrote for Lucio Battisti; Roberto Roversi, for Lucio Dalla; Manlio Sgalambro, for Franco Battiato; and Alda Merini, for Milva. Many poets of the past have also inspired contemporary cantanti (kahn-tahn-tee) (singers) and

cantautori (kahn-tah-ooh-toh-ree) (singer-songwriters); you can find hints of Edgar Lee Masters's and Yeats's poems, respectively, in canzoni (kahn-tsoh-nee) (songs) by Fabrizio De André and those of Angelo Branduardi.

Sanremo, the most popular Italian song festival, has had a key role in the music world since its inception in 1951. It's a singing contest for Italian performers that serves to gauge the popular trends in Italian music. Typical **Sanremo** songs use simple and catchy **ritornelli** (ree-tohr-*nehl*-lee) (*refrains*), rich in monosyllables, as in the famous song by Domenico Modugno "**Volare...oh, oh!** / **Cantare...oh, oh, oh, oh!**" from **Nel blu dipinto di blu** (Nehl blooh dee-*peen*-toh dee blooh) (*In the blue, painted blue*), 1958.

Modugno's style characterized the 1950s. **I critici musicali** (ee *kree*-tee-chee mooh-see-*kah*-lee) (*music critics*) argue that this style, which had several traits in common with the language of opera, brought about musical and linguistic innovations and inspired other singers, such as Mina and Adriano Celentano. The 1960s were marked by the emergence of not one but several popular Italian singer-songwriters, mostly from Genoa (Gino Paoli, Bruno Lauzi, Luigi Tenco, and Fabrizio De André). They, along with Lucio Battisti, Lucio Dalla, Francesco Guccini, and Franco Battiato, bridged the '60s to the '70s, a decade characterized by songs with **temi politici** (*teh*-mee poh-*lee*-tee-chee) (*political themes*).

Since the 1980s, up to the 21st century, Italian songs have seen a gradual increase in the use of foreign languages (mainly English and Spanish), dialects, and **turpiloquio** (toohr-pee-*loh*-kwyoh) (*foul language*). In addition to the frequent use of English and informal, sometimes almost trivial, registers, in the songs of this period, you'll find references to sex, alcohol, and drugs, often presented through the **metafora** (meh-*tah*-foh-rah) (*metaphor*) of the "journey." Cinema, television, and advertising are common themes in the works of famous **contemporanei** (kohn-tehm-poh-*rah*-nehy) (*contemporary*) Italian pop-rock singers, including Vasco Rossi, Ligabue, Gianna Nannini, and Jovanotti, who was on tour in the United States in 2012.

Inviting Fun Getting or giving un invito (oohn een-vee-toh) (an invitation) is always a pleasurable experience. A party (una festa) (oohnah fehs-tah) is a good opportunity to meet new people. In Italian, the verb invitare (een-vee-tah-reh) frequently means to treat someone to something. For example, if someone says Posso invitarti a teatro? (pohs-soh een-veetahr-tee ah teh-ah-troh?) (May I invite you to the theater?), it means that the person is going to make the arrangements and pay for you.

The following expressions are other ways to suggest an activity: **Che ne pensa di andare a Roma?** (keh neh *pehn*-sah dee ahn-*dah*-reh ah *roh*-mah?) (*What do you think of going to Rome?* [formal]) **Che ne dici di uscire stasera?** (keh neh *dee*-chee dee ooh-*shee*-reh stah-*seh*-rah?) (*What do you say about going out tonight?* [informal]) **Andiamo in piscina!** (ahn-*dyah*-moh in pee-*shee*-nah!) (*Let's go to the swimming pool!*) **Mangiamo una pizza!** (mahn-*jah*-moh *ooh*-nah *peet*-tsah!) (*Let's eat a pizza!*) **Perché non andiamo a teatro?** (pehr-*keh* nohn ahn-*dyah*-moh ah teh-*ah*-troh?) (*Why don't we go to the theater?*) You can see that suggesting an activity in Italian

isn't so different from the way you do it in English. You can ask **Perché non** . . . (pehr-*keh* nohn . . .) (*Why don't we* . . .) or **Che ne pensi** . . . (keh neh *pehn*-see . . .) (*What do you think about* . . .).

The word **perché** is special. It's used in this chapter to ask the question *why?* However, it can also mean *because*. A dialogue can go like this: **Perché non mangi?** (pehr-*keh* nohn *mahn*-jee?) (*Why aren't you eating?*) **Perché non ho fame.** (pehr-*keh* nohn oh *fah*-meh.) (*Because I'm not hungry.*) Nowadays, you can issue and receive invitations any number of ways. You can receive an invitation by phone or e-mail, or your **ospite** (*oh*-spee-teh) (*host*) may ask you face to face.

Talkin' the Talk Guido will have a party at his house next Saturday. He calls Sara to invite her. (Track 19) Sara: Ciao Guido, come va?

chou gwee-doh, koh-meh vah? Hi Guido, how are you?

Guido: **Molto bene! Sei libera sabato sera?** *mohl*-toh *beh*-neh! sey *lee*-beh-rah *sah*-bah-toh *seh*-rah? *Very well! Are you free Saturday night?*

Sara: **È un invito?** *eh* oohn een-vee-toh? *Is this an invitation?*

Guido: **Sì, alla mia festa.** see, *ahl*-lah *mee*-ah *fehs*-tah. Yes, to my party.

Sara: Fantastico! A che ora? fahn-tah-stee-koh! ah keh oh-rah? Great! What time?

Guido: **Verso le nove.** *vehr*-soh leh *noh*-veh. *About nine.*

Sara: Cosa posso portare? Il gelato va bene? koh-zah pohs-soh pohr-tahr-eh? eel jeh-lah-toh vah beh-neh? What can I bring? Is ice cream okay? Guido: Ottimo. Quello piace a tutti.

oht-tee-moh. qwehl-loh pyah-cheh ah tooht-tee.

Great. Everyone likes ice cream.

Sara: Allora, d'accordo.Grazie!

ahl-loh-rah, dahk-kohr-doh. grah-tsyeh!

Okay then. Thanks!

Words to Know

invito [m] een-<u>vee</u>-toh invitation festa [f] <u>fehs</u>-tah party

suonare swoh-<u>nah</u>-reh to play (a musical instrument)

perché pehr-<u>keh</u> why; because

bere <u>beh</u>-reh to drink ballare bahl-<u>lah</u>-reh to dance

Chapter 3

Exploring the Outdoors, Sports, and Hobbies In This Chapter

▶ Discovering the great outdoors ▶ Exploring sports and other hobbies ▶ Enjoying yourself with reflexive verbs and piacere

In this chapter, we talk about the fun stuff — playing sports, delighting in hobbies, and generally enjoying yourself. Plus we throw in a section about reflexive verbs so you can talk correctly about enjoying yourself.

Maybe you use your **fine settimana** (*fee*-neh *seht*-tee-*mah*-nah) (*weekends*) as a chance to play sports, like **calcio** (*kahl*-choh) (*soccer*), **tennis** (*tehn*-nees) (*tennis*), or **pallavolo** (*pahl*-lah-*voh*-loh) (*volleyball*). Or perhaps you park yourself in front of the TV to watch **pallacanestro** (*pahl*-lah-kah-*nehs*-troh) (*basketball*). In any case, being able to talk about sports and other recreational activities is a plus in any language.

Italy's rich and varied natural attractions are the perfect setting for a holiday. You can be in contact with nature and stay in cozy cottages or fishermen's lodges. You can explore the country and taste authentic food, or choose a cultural itinerary and breathe the atmosphere of history and traditions in quiet villages. If you're brave enough, you can climb six among the ten tallest mountains in Europe: **Monte Bianco** (*mohn*-teh *byahn*-koh) (*white mountain*), **Monte Rosa** (*mohn*-teh *roh*-sah) (*pink mountain*), **Cervino** (chervee-noh), **Gran Paradiso** (grahn pah-rah-dee-soh) (*big paradise*), **Bernina** (behr-nee-nah), and **Monviso** (mohn-vee-soh), in the **Alpi** (*ahl*-pee) (*alps*). If water is your element, then explore the incredible seabed of **Ponza** (*pohn*-dzah) or **Sardegna** (sahr-deh-nyah) (*Sardinia*).

Getting Close to Nature Maybe you like to go up into the mountains to be

close to nature. Even when ti godi (tee goh-dee) (you enjoy) Mother Nature on your own, however, you may want to know some vocabulary to express the wonders you see, such as Che bel panorama! (keh behl pah-noh-rahmah!) (What a great view!) ~ l'albero (lahl-beh-roh) (tree) - il bosco (eel bohs-koh) (wood) - la campagna (lah kahm-pah-nyah) (countryside) *▶* il **fiore** (eel fyoh-reh) (flower) *▶* il fiume (eel fyooh-meh) (river) - il lago (eel lah-goh) (lake) - il mare (eel mah-reh) (sea) *▶* la montagna (lah mohn-tahnyah) (mountain) - il panorama (eel pah-noh-rah-mah) (view) ✓ la pianta (lah pyahn-tah) (plant) - il pino (eel pee-noh) (pine) - il prato (eel prahtoh) (meadow, lawn) - la quercia (lah kwehr-chah) (oak) - il tramonto (eel trah-mohn-toh) (sunset) - l'ulivo (ooh-lee-voh) (olive tree) Notice in the following sentences that Italian has appropriated a couple English words — picnic and jog.

✓ Mi piace camminare nel verde. (mee pyah-cheh kahm-mee-nah-reh nehl vehr-deh.) (I like to walk in nature.) ✓ Facciamo un picnic sul prato? (fahch-chah-moh oohn peek-neek soohl prah-toh?) (Should we have a picnic on the lawn?) ✓ Ti piace fare bird-watching? (tee pyah-cheh fahreh behrd-ooh-oh-cheen?) (Do you like bird-watching?) ✓ Faccio jogging nel parco. (fahch-choh johg-geeng nehl pahr-koh.) (I go jogging in the park.) Talkin' the Talk Animals are always an interesting topic, and knowing the names of some of them in another language can be helpful. Here's an exchange about animals: Carla: Ti piacciono gli animali?

tee *pyach*-choh-noh lyee ah-nee-*mah*-lee?

Do you like animals?

Alessandra: **Sì, ho una piccola fattoria.** see, oh *ooh*-nah *peek*-koh-lah faht-toh-*ree*-ah. *Yes. I have a small farm.*

Carla: **Davvero?** dahv-veh-roh? Really?

Alessandra: **Ho un cane, due gatti e un maialino.** oh oohn *kah*-neh, *dooh*-eh *gaht*-tee eh oohn mah-yah-*lee*-noh. *I have a dog, two cats, and a small pig.*

Carla: **Ti piacciono i cavalli?** tee *pyahch*-choh-noh ee kah-*vahl*-lee? *Do you like horses?*

Alessandra: No, preferisco le mucche.



Playing and Watching Sports Playing and talking about sports is a favored pastime of people the world over. And whether you travel to Italy, invite your Italian neighbor to play tennis, or just want to practice your Italian with a

friend, knowing sports terms is always helpful.

Using the right names and verbs for sports talk Some sports you do in Italian. Therefore, you pair those words with fare (fah-reh) (to do, to practice). With other sports, however, you must use giocare (joh-kah-reh) (to play) or andare (ahn-dah-reh) (to go). Then you have verbs that describe the sport itself, like pattinare (paht-tee-nah-reh) (to skate). Table 3-1 lists the most common sports and the verbs you use with them.

Table 3-1 Sports Verbs

Italian	Pronunciation	Translation
fare	fah-reh	to do; to practice
atletica leggera	ah- <i>tleh</i> -tee-kah lehj- <i>jeh</i> -rah	track
canottaggio	kah-noht <i>-tahj</i> -joh	crew rowing
ciclismo	chee-klees-moh	cycling
danza	dahn-dsah	dance
equitazione	eh-kwee-tah-tsyoh-neh	riding
ginnastica artistica	jeen-nah-stee-kah ahr-tee-stee-kah	gymnastics
jogging	johg-geeng	jogging
lotta	loht-tah	wrestling
nuoto	nwoh-toh	swimming
palestra	pah- <i>lehs</i> -trah	going to the gym
scherma	skehr-mah	fencing
lo sci	loh shee	skiing
lo sci nautico	loh shee nou-tee-koh	water skiing

sollevamento pesi	sohl-leh-vah- <i>mehn</i> -toh <i>peh</i> -zee	weight lifting
lo snowboarding	loh snoh-borh-deeng	snowboarding
giocare a	joh- <i>kah</i> -reh ah	to play
calcio	<i>kahl</i> -choh	soccer
pallacanestro/basket	pahl-lah-kah-nehs-troh/bahs-keht	basketball
pallavolo/volley	pahl-lah-voh-loh/vohl-ley	volleyball
ping pong	peeng-pohng	Ping-Pong
tennis	tehn-nees	tennis
golf	gohlf	golf
andare	ahn- <i>dah</i> -reh	to go
a cavallo	ah kah- <i>vahl</i> -loh	to ride
in bicicletta	een bee-chee- <i>kleht</i> -tah	to cycle

Le ragazze (leh rah-*gaht*-tseh) (*girls*) don't play calcio in Italy the way they do in other countries, but they do play pallavolo. Many ragazzi (rah-*gaht*-tsee) (*boys*) play calcio, and men play calcetto (kahl-*cheht*-toh), also called calcio a cinque (*kahl*-choh ah *cheen*-kweh), which is five-against-five soccer, often played indoors on a smaller field. Then there's bocce (*bohch*-cheh) (*lawn bowling*). Many towns offer small bocce courts where older men usually play.

The following conjugations are for the three important sports verbs: **fare**, **andare**, and **giocare**.

Conjugation Pronunciation

Fare

io faccio *ee*-oh *fahch*-choh

tu fai tooh fahy

lui/lei fa *looh-*ee/ley fah

noi facciamo nohy fahch-*chah*-moh

voi fate vohy *fah*-teh

loro fanno *loh-*roh *fahn-*noh

Andare

io vado ee-oh vah-doh

tu vai tooh vahy

lui/lei va looh-ee/ley vah

noi andiamo nohy ahn-dyah-mohvoi andate vohy ahn-dah-teh

loro vanno *loh-*roh *vahn-*noh

Giocare

io gioco ee-oh joh-kohtu giochi tooh joh-kee

lui/lei giocalooh-ee/ley joh-kahnoi giochiamonohy joh-kyah-mohvoi giocatevohy joh-kah-tehloro giocanoloh-roh joh-kah-noh

Here are some examples, using the list of sports from <u>Table 3-1</u> and the correct verb conjugations: **Le ragazze che fanno danza hanno molta grazia ed eleganza.** (leh rah-*gaht*-tseh keh *fahn*-noh *dahn*-dzah *ahn*-noh *mohl*-tah *grah*-tsyah ehd eh-leh-*gahn*-tsah.) (*Girls who dance have a lot of grace and elegance.*) **So andare a cavallo, ma non so andare in bicicletta.** (soh ahn-*dah*-reh ah kah-*vahl*-loh, mah nohn soh ahn-*dah*-reh een bee-chee-*kleht*-tah.) (*I can ride a horse, but I can't ride a bike.*) **Pochi Italiani giocano a golf, ma moltissimi giocano a calcio.** (*poh*-kee ee-tah-*lyah*-nee *joh*-kah-noh ah gohlf, mah mohl-*tees*-see-mee *joh*-kah-noh ah *kahl*-choh.) (*Few Italians play golf*,

but many play soccer.) Talkin' the Talk Giulia and Stefano have just met at the university and found out that they live in the same neighborhood. On the way to the bus stop, Stefano strikes up a conversation about his favorite topic — sports. (Track 20) Stefano: **Che sport pratichi?**

keh sport *prah*-tee-kee? What sports do you play?

Giulia: **Faccio nuoto e vado a cavallo.** *fahch*-choh *nwoh*-toh eh *vah*-doh ah kah-*vahl*-loh. *I swim and ride.*

Stefano: **Equitazione?**

eh-kwee-tah-tsyoh-neh? Riding?

Giulia: È il mio sport preferito. eh eel mee-oh sport preh-feh-ree-toh. It's my favorite sport.

Giochi a tennis? joh-kee ah tehn-nees?

Do you play tennis?

Stefano: **No, faccio palestra.** noh, *fahch*-choh pah-*leh*s-trah. *No, I go to the gym.*

Giulia: **Body building?** boh-dee beel-deeng? Body building?

Stefano: Uso le machine come il tapis roulant in inverno e corro in pineta in estate.

ooh-zoh leh mahk-kee-neh koh-meh eel tah-pee rooh-lahn een een-vehr-noh eh kohrroh een pee-neh-tah een eh-stah-teh.

I use the machines, like the treadmill in the winter, and I run in the pine forest in the summer.



Italians use the French word **tapis roulant** for treadmill.

Watching sports Watching sports on TV is a favorite pastime for any fan; here's a list of Italian favorites more or less by popularity: \checkmark calcio (kahl-choh) (soccer) \checkmark Formula 1 (fohr-mooh-lah ooh-noh) (Formula One car racing) \checkmark ciclismo (chee-klees-moh) (cycling) \checkmark moto GP (moh-toh gee-pee) (motorcycle racing) \checkmark pugilato (pooh-jee-lah-toh) (boxing) \checkmark lo sci alpino (loh shee ahl-pee-noh) (downhill ski racing) When you want to catch a sport live at the field or arena, you may find the following

sections helpful.

Going to an Italian soccer game If you like il calcio italiano (eel kahl-choh ee-tah-lee-ah-noh) (Italian soccer), andare allo stadio (ahn-dah-reh ahl-loh stah-dyoh) (going to the stadium) is an unforgettable experience. Here, you share your emotions with a large pubblico di tifosi (poohb-blee-koh dee tee-foh-see) (audience of supporters). Being there isn't the same as watching la partita di calcio (lah pahr-tee-tah dee kahl-choh) (the football game) on a TV screen! To ensure la pubblica sicurezza (lah poohb-blee-kah see-kuh-reht-tsah) (public safety), some misure di controllo e prevenzione (mee-sooh-reh dee kohn-trohl-loh eh preh-vehn-tsyoh-neh) (control and prevention measures) have been recently introduced in Italian stadiums, such as la tessera del tifoso (lah tehs-seh-rah dehl tee-foh-soh) (the fan card), which is issued by le società di calcio (leh soh-cheh-tah dee kahl-choh) (soccer societies) to their soci (soh-chee) (members) only after the applicants get police clearance. However, if you're traveling to Italy, you don't need a fan card to attend a game; you can buy a ticket from any authorized agency.

Checking out the car racing circuits Circuiti cittadini (cheer-koo-ee-tee cheet-tah-dee-nee) (road racing circuits) and race events are historic in Italy. Coppa Florio (one of the oldest automobile races) was established in 1900 in Brescia and then transferred to the Madonie circuit in northern Sicily in 1906, to become the renowned Targa Florio. The Targa Florio competition continued until 1973. In 1927, the first Mille Miglia (an open-road endurance race) — The Thousand Miles — took place on the route connecting Rome to Brescia and back again. Between 1918 and 1939, the Montenero circuit at Livorno became home of the Coppa Ciano, while in 1939 the first Italian Grand Prix was held in Brescia, and the Garda circuit was used until the 1960s.

You can find road racing circuits in almost every region in Italy: Abruzzo (Pescara circuit), Campania (circuits in Caserta, Salerno, Avellino, and Naples), and Emilia Romagna (Modena circuit). Rome hosted the Grand Prix of Rome from 1925 to 1963, when it was transferred to Vallelunga, while the Mugello circuit in Florence in the 1920s ran from north Florence to Bologna, crossing the Appeninines in the Futa Pass.

If you happen to be a fan of car racing — or even if you're not — here are a few terms to help you talk your way through the victory lap: ✓ la coppa (lah kohp-pah) (cup) ✓ la curva (lah koor-vah) (curve) ✓ la discesa (lah deesheh-sah) (descent) ✓ il pilota (eel pee-loh-tah) (pilot) ✓ la pista (lah peestah) (race track) ✓ il podio (eel poh-dyoh) (podium) ✓ la salita (lah sahlee-tah) (climb) ✓ il sorpasso (eel sohr-pahs-soh) (overtaking) ✓ la vittoria (lah veet-toh-ryah) (victory)

The Italian dream: la Ferrari If you like motori potenti (moh-toh-ree poh-tehn-tee) (powerful engines) and elegant designs and have a lot of money at your disposal, you may be interested in Ferrari cars, which have long been objects of desire for many. Prominent designers, such as Giugiaro and Pininfarina, Scaglietti, Bertone, and Vignale, have drawn up many of Ferrari's models. Ferrari's "father" is Enzo Ferrari, who founded the company in Maranello, near Modena, in 1929.

The story goes that the official symbol, historically represented by **un cavallino rampante** (oohn kah-vahl-*lee*-noh rahm-*pahn*-teh) (*a prancing horse*), is attributable to Francesco Baracca, a World War I flying ace. Enzo Ferrari's mother donated it to Enzo Ferrari in 1923, and it has since become the Ferrari mascot. In Shanghai (China), Ferrari recently opened its first **museo** (mooh-*seh*-oh) (*museum*) outside the Italian borders.

•

Talking about Hobbies and Interests You can certainly do a lot of other things in your leisure time besides playing or watching sports. Some hobbies are more sedentary, like reading, sewing, or playing musical instruments.

Here are some typical questions (and varied responses) to ask about **il tempo libero** (eel *tehm*-poh *lee*-behr-oh) (*free time*): ✓ **Che cosa ti piace fare nel tempo libero?** (keh *koh*-zah tee *pyah*-che *fah*-reh nehl *tehm*-poh *lee*-behroh?) (What do you like to do in your free time?) Mi piace cucinare e fare **l'uncinetto.** (mee *pyah*-cheh kooh-chee-*nah*-reh eh *fah*-reh loohn-chee-*neht*toh.) (I like to cook and crochet.) **Qual è il tuo passatempo preferito?** (kwahl *eh* eel *tooh*-oh pahs-sah-*tehm*-poh preh-feh-*ree*-toh?) (*What is your* favorite pastime?) Il mio passatempo preferito è . . . /i miei passatempi **preferiti sono . . .** (eel *mee*-oh pahs-sah-*tehm*-poh preh-feh-*ree*-toh *eh* . . . /ee myeh-ee pahs-sah-tehm-pee preh-feh-ree-tee soh-noh . . .) (My favorite pastime is . . . /My favorite pastimes are . . .) . . . fare i giochi da tavolo o **giocare a scacchi.** (. . . *fah*-reh ee *joh*-kee dah *tah*-voh-loh oh joh-*kah*-reh ah skahk-kee.) (. . . playing board games or chess.) . . . stare con gli amici. (. . . *stah-*reh kohn lyee ah-*mee-*chee.) (. . . *hanging out with friends.*) *Note:* You may want to start your sentence with the possessive adjective in this response if you're writing rather than speaking to someone.

✓ **Vai spesso ai concerti?** (*Vahy spehs*-soh *ahy* kohn-*cher*-tee? (*Do you often go to concerts?*) **Vado soltanto a quelli di musica rock.** (*vah*-doh sohl-*tahn*-toh ah *kwehl*-lee dee *mooh*-see-kah rohk.) (*I only go to rock music concerts.*) Many people love music, whether they like to **ascoltare la musica** (ah-skohl-*tah*-reh lah *mooh*-zee-kah) (*listen to music*) or

suonare uno strumento (swoh-*nah*-reh *ooh*-noh strooh-*mehn*-toh) (*play an instrument*). Of course, there are all kinds of music, from **classica** (*klahs*-see-kah) (*classical*) to **jazz** (*jats*) to **rock** (*rohk*).

Talkin' the Talk Emilia and Isabel are two classmates getting to know each other a little better.

Emilia: Mi piace molto ascoltare la musica. E a te?

mee *pyah*-cheh *mohl*-toh ah-skohl-*tah*-reh lah *mooh*-zee-kah. eh ah teh? I like to listen to music a lot. And you?

Isabel: Ho molta musica sul mio iPod.

oh mohl-tah mooh-zee-kah soohl mee-oh ahy-pohd.

I have a lot of music on my iPod.

Emilia: Tu suoni uno strumento?

tooh swoh-nee ooh-noh strooh-mehn-toh?

Do you play an instrument?

Isabel: Suono il violoncello e il pianoforte.

swoh-noh eel vyoh-lohn-chehl-loh eh eel pyah-noh-fohr-teh.

I play the cello and the piano.

Emilia: **Sei brava?** sey *brah*-vah? *Are you good?*

Isabel: Si, mi piace molto suonare. E a te?

see, mee *pyah*-cheh *mohl*-toh swoh-*nah*-reh. eh ah teh?

I guess so. I really like to play music. And you?

Emilia: Suono il flauto, ma preferisco cantare nel coro.

swoh-noh eel flou-toh, mah preh-feh-rees-koh kahn-tah-reh nehl koh-roh.

I play the flute, but I prefer to sing in the chorus.

Words to Know ascoltare ah-skohl-tah-reh to listen to batteria baht-teh-reh-ah drums chitarra kee-tahr-rah guitar klah-ree-neht-toh clarinet clarinetto flauto flou-toh flute giocare joh-<u>kah</u>-reh to play a sport, cards, game pianoforte pyah-noh-fohr-teh piano sassofono sahs-soh-foh-noh saxophone to play an instrument suonare swoh-nah-reh tromba trohm-bah trumpet violoncello vyoh-lohn-chehl-loh cello violino vyoh-lee-noh violin voh-cheh voce voice

EMEMBER

And when you say you like something, use the verb **piacere** (pyah-cheh-reh). This verb is a bit different because you usually use it only in the third person singular or the third person plural of any verb tense.

Third person singular: If what you like is singular or an infinitive: Mi piace correre. (mee pyach-eh kohr-reh-reh.) (I like to run.) Mi piace il mare. (mee pyach eel mah-reh.) (I like the sea.) ✓ Third person plural: If what you like is plural: Mi piacciono gli sport invernali. (mee pyach-choh-noh lyee spohrt een-vehr-nah-lee.) (I like winter sports.) Only your pronouns change, which are indirect object pronouns and literally mean "such and such a thing is pleasing to me." These are mi, ti, gli, le, ci, vi, and gli/loro (mee, tee, lyee, leh, chee, vee, lyee/loh-roh) (me, you, him, her, us, you, and them). You don't use personal pronouns (io, tu, lui, lei, and so on) with the verb piacere. (Turn to Chapter 4 in Book IV for more

on the verb **piacere.**) Speaking Reflexively When you say "to enjoy yourself," you use a reflexive verb. That is, you turn the action back to yourself. The same applies in Italian. But not all Italian reflexive verbs are reflexive in English, and vice versa. Some verbs, such as **riposarsi** (ree-poh-*zahr*-see) (*to rest oneself*) and **svegliarsi** (zveh-*lyahr*-see) (*to wake oneself*), are not reflexive in English, although they are in Italian.

In Italian, you can tell whether a verb is reflexive by looking at the infinitive form. If the last syllable of the infinitive is -si (see), which translates as oneself, then the verb is reflexive. When you conjugate a reflexive verb, you must change the last syllable from -si to something else. The following conjugation of divertirsi (dee-vehr-teer-see) (to enjoy oneself, to have a good time) demonstrates the conjugation of the verb. The only difference is that you add the reflexive pronoun, which refers to the person concerned (the subject). After you have removed the -si at the end of a reflexive verb, you conjugate it just like any other -are, -ere, or -ire verb. Notice how divertirsi becomes a regular present tense -ire verb, with the exception that you then need the reflexive pronouns.

ConjugationPronunciationmi divertomee dee-vehr-tohti divertitee dee-vehr-teesi divertesee dee-vehr-tehci divertiamochee dee-vehr-tyah-mohvi divertitevee dee-vehr-tee-teh

see dee-vehr-toh-noh

si divertono

Here are some more examples: ✓ divertirsi: Mi diverto molto a cantare. (mee dee-vehr-toh mohl-toh ah kahn-tah-reh.) (I really enjoy singing.) ✓ annoiarsi (ahn-noh-yahr-see) (to be bored): Vi annoiate in campagna? (vee ahn-noh-yah-teh een kahm-pah-nyah?) (Do you get bored in the country?) ✓ svegliarsi (zveh-lyahr-see) (to wake up): A che ora ti svegli? (ah keh oh-rah tee zveh-lyee?) (What time do you wake up?) ✓ mettersi (meht-tehr-see) (to put on/to wear): Mi metto la giacca nera. (mee meht-toh lah jahk-kah neh-rah.) (I'm going to wear my black jacket.) ✓ lavarsi (lah-vahr-see) (to

wash): **Ti sei lavata i denti?** (tee sey lah-vah-tah ee dehn-tee?) (Did you brush your teeth?)

Chapter 5

Money, Money In This Chapter

► Making bank transactions ► Trading currencies ► Charging purchases ► Knowing various currencies

On the one hand, you can never have enough money; on the other hand, it can cause trouble. This statement is particularly true in situations abroad or when you're dealing with foreign money in general. This chapter covers not only currency — you know how tiresome converting foreign currencies can be — but all the terms you need to know about money.

Going to the Bank Dealing with banks isn't always fun, but sometimes you can't avoid them. You aren't often in the position of being able to cash a big check; you may have other, more painful, transactions to perform. In this section, we give you some banking terms that can help you manage a dialogue in a bank.

You may need to go to the bank for several reasons. For example, you may

want **cambiare valuta** (kahm-byah-reh vah-looh-tah) (to change money), **prelevare contante** (preh-leh-vah-reh cohn-tahn-tee) (to withdraw money), or **versare soldi sul tuo conto** (vehr-sah-reh sohl-dee soohl tooh-oh kohn-toh) (to deposit money into your account). Other reasons could be to **aprire un conto** (ah-pree-reh oohn kohn-toh) (open an account) or **riscuotere un assegno** (ree-skwoh-teh-reh oohn ahs-seh-nyoh) (to cash a check).

Other phrases you may find helpful include: **Mi dispiace, il suo conto è scoperto.** (mee dees-*pyah*-cheh, eel *sooh*-oh *kohn*-toh eh skoh-*pehr*-toh.) (*I'm sorry, your account is overdrawn.*) **Può girare l'assegno per favore?** (*pwoh* jee-*rah*-re lahs-*seh*-nyoh pehr fah-*voh*-reh?) (*Could you endorse the check, please?*) **Quant'è il tasso d'interesse?** (kwant-*eh* eel *tahs*-soh deen-teh-*rehs*-seh?) (*What is the interest rate?*) **Vorrei cambiare dei traveler's checks.** (vohr-*ray* kahm-*byah*-reh dey traveler's checks.) (*I'd like to change some traveler's checks.*) When you're in the lucky situation of having money left, you may like to invest it. Here is some of the present tense conjugation for **investire** (een-vehs-*tee*-reh) (*to invest*), which is conjugated like any other regular -**ire** verb without the "isc" (see <u>Chapter 1</u> in Book IV).

Conjugation Pronunciation

io investo *ee*-oh een-*vehs*-toh tu investi tooh een-*vehs*-tee

lui/lei investe looh-ee/ley een-vehs-teh

To make life easier for you and to help you avoid standing in front of closed doors, we give you the hours of Italian banks: Banks are open Monday through Friday, generally from 8:30 a.m. to 1:30 p.m; then they reopen from 2:30 to 4 p.m. These are general guidelines; the hours differ from city to city. Nowadays it is more common to see banks that are open from 8:30 a.m. to 4 p.m.

Changing Money You're more likely to need to change money when you're

abroad. If you're in Italy and want to change some dollars into euros (ehooh-roh), you go to either a banca (bahn-kah) (bank), an ufficio di cambio (oohf-fee-choh dee kahm-byoh) (exchange office), or, more common still, a bancomat (bahn-koh-maht) (ATM). Some places definitely offer better exchange rates, so shop around if you have time.

Words to Know		
conto [m] corrente	kohn-toh kohr- <u>rehn</u> -teh	checking account
estratto conto[m]	eh- <u>straht</u> -toh <u>kohn</u> -toh	bank statement
tasso d'interesse [m]	<u>tahs</u> -soh deen- teh- <u>rehs</u> -seh	interest rate
libretto degli assegni [m]	lee- <u>breht</u> -toh <u>deh</u> -lyee ahs- <u>seh</u> -nyee	checkbook
carta di credito [f]	<u>kahr</u> -tah dee <u>kreh</u> -dee-toh	credit card
ricevuta [f]	ree-cheh- <u>vooh</u> -tah	receipt
girare	jee- <u>rah</u> -reh	to endorse

Because Italy is highly frequented by tourists from all over the world, the clerks in exchange offices have experience with people speaking English. Still, you just might want to complete a transaction in an exchange office in Italian.

Talkin' the Talk Liza Campbell, an American tourist, needs to change some dollars for euros. She goes to the bank and talks to the teller. (Track 23) Ms. Campbell: Buongiorno, vorrei cambiare alcuni dollari in euro.

bwohn-johr-noh, vohr-rey kahm-byah-reh ahl-kooh-nee dohl-lah-ree een eh-ooh-roh. Hello, I'd like to change some dollars into euros.

Teller: **Benissimo. Quanti dollari?** beh-nees-see-moh. *kwahn*-tee *dohl*-lah-ree? *Very well. How many dollars?*

Ms. Campbell: **Duecento. Qual è il cambio?** dooh-eh-chehn-toh. kwah-leh eel kahm-byoh? Two hundred. What's the exchange?

Teller: **Oggi un euro costa un dollaro e venti più cinque euro di commissione.** *oh*-jee oohn *eh*-ooh-roh *kohs*-tah oohn *dohl*-lah-roh eh *vehn*-tee pyooh *cheen*-kweh *eh*-oohr-oh dee kohm-mees-*syoh*-neh.

Today the euro costs a dollar and twenty cents plus five euros for the service charge.

Ms. Campbell: Va bene.

vah beh-neh.

Okay.

Teller: Mi serve un documento.

mee sehr-veh oohn doh-kooh-mehn-toh.

I need some ID.

Ms. Campbell: **Ecco**.

ehk-koh. Here.

Teller: Sono 175 Euro meno i 5 Euro di commmissione.

soh-noh chehn-toh seht-tahn-tah cheen-kweh eh-ooh-roh meh-noh ee cheen-kweh eh-ooh roh dee kom-mee-syoh-neh.

It comes to 175 euros less the 5 euro exchange fee.

Ms. Campbell: **Grazie mille!** *grah*-tsyeh *meel*-leh! *Thanks a million!*

Nowadays, changing money is not the most efficient way to get the local currency. In Italy, as in most Western countries, you can find a **bancomat** almost anywhere. Also, depending on where you shop and eat, you can pay directly with a **carta di credito** (*kahr*-tah dee *kreh*-dee-toh) (*credit card*). The following phrases can help you find the cash you need (or at least the cash machine): **Dov'è il bancomat più vicino?** (doh-veh eel bahn-koh-maht pyooh vee-chee-noh?) (Where is the nearest ATM?) Posso pagare con la carta di credito? (pohs-soh pah-gah-reh kohn lah kahr-tah dee kreh-deetoh?) (May I pay with my credit card?) Mi scusi, potrebbe cambiarmi una banconota da 100 euro? (mee skooh-zee, poh-trehb-beh kahm-byahr-mee ooh-nah bahn-koh-noh-tah da chehn-toh eh-ooh-roh?) (Excuse me, would you be able to change a 100 euro bill?) Mi dispiace, non accettiamo carte di **credito.** (mee dee-spyah-cheh, nohn ahch-cheht-tyah-moh kahr-teh dee krehdee-toh.) (I'm sorry, we don't accept credit cards.) Mi dispiace, non ho **spiccioli.** (mee dees-pyah-cheh, nohn oh speech-choh-lee.) (I'm sorry, I don't have any small change.)

Words to Know in contanti een kohn-tahn-tee in cash to cash riscuotere ree-skwoh-teh-reh accettare ahch-cheht-tah-reh to accept bancomat [m] **ATM** bahn-koh-maht cambiare kahm-byah-reh to change

small change

speech-choh-lee

spiccioli [m]

Using Credit Cards In Canada and the United States you can take care of almost all your financial needs without ever handling cash. You can pay for almost everything with your debit or credit card. You can even use your credit card to get cash at ATMs and in some banks. This is the same in Italy, although cash is still the customary form of payment in many parts of Italy.

Talkin' the Talk Ms. Johnson wants to withdraw some euros with her credit card but discovers that the ATM is out of order. She enters the bank and asks the

cashier about the problem.

Ms. Johnson: **Scusi, il bancomat non funziona.** *skooh-*zee eel, *bahn-*koh-maht nohn foohn-*tsyoh-*nah. *Excuse me, the ATM isn't working.*

Cashier: **Lo so, signora, mi dispiace!** loh soh, see-*nyoh*-rah, mee dees-*pyah*-cheh! *I know, madam, I'm sorry!*

Ms. Johnson: **Ma ho bisogno di contanti.** mah oh bee-*zoh*-nyoh dee kohn-*tahn*-tee. *But I need cash.*

Cashier: **Può prelevarli qui alla cassa.** pwoh preh-leh-*vahr*-lee kwee *ahl*-lah *kahs*-sah. *You can withdraw it here at the counter.*

Ms. Johnson: **D'accordo, grazie.** dak-kohr-doh, grah-tsyeh. *Okay, thanks.*

Normally, things go easily and you don't have any problems using credit cards. But you may be asked to show your identification for security purposes. The following phrases can help you be prepared for this situation: **Potrei vedere un documento per favore?** (poh-*trey* veh-*deh*-reh oohn doh-kooh-*mehn*-toh pehr fah-*voh*-reh?) (*May I please see your identification?*) **Potrebbe darmi il suo passaporto, per favore?** (poh-*trehb*-beh *dahr*-mee eel *sooh*-oh pahs-sah-*pohr*-toh, pehr fah-*voh*-reh?) (*Would you please give me your passport?*) **Il suo indirizzo?** (eel *sooh*-oh een-dee-*reet*-tsoh?) (*What is your address?*) You may have to wait to exchange money. The following sentence says all you need to know about this rather formal verb: **attendere** (aht-*tehn*-deh-reh) (*to wait*).

Attenda, per favore. (aht-tehn-dah, pehr fah-voh-reh.) (*Please wait.*)

Words to Know

Certo! <u>chehr</u>-toh! Of course!

digitare dee-gee-tah-reh to enter

prelevare preh-leh-vah-reh to withdraw

funzionare foon-tsyoh-nah-reh to work; to function

Che domanda! keh doh-<u>mahn</u>-dah What a question!

Looking at Various Currencies Along with many other European countries, the Italian monetary unit is the euro (eh-ooh-roh). There are 1-euro coins and 2-euro coins as well as larger bills (5, 10, 20, 50, 100, and so on). The plural form is euro (eh-ooh-roh), and the abbreviation is €. (That's right, the singular and the plural forms are exactly the same). Smaller denominations are in centesimi (chehn-teh-zee-mee) (cents) and are coins. (You can check out Chapter 2 in

Book I for numbers.) Talkin' the Talk Patrizia is planning her vacation to Croatia. She is planning on taking the aliscafo (ah-leeh-skah-foh) (highspeed ferry) from Ancona tomorrow. She talks to her friend, Milena, about exchanging her money. (Track 24) Patrizia: Sai qual è il cambio euro in kuna croata?

sayh kwah-leh eel kahm-byoh eh-ooh-roh een kooh-nah kroh-ah-tah? Do you know the exchange rate for euros to Croatian kuna?

Milena: Non ne ho idea! nohn neh oh ee-deh-ah! I have no idea!

Patrizia: Domani parto per Zara per un mese.

doh-*mah*-nee *pahr*-toh pehr *dsah*-rah perh oohn *meh*-zeh.

Tomorrow I'm leaving for Zara for a month.

Milena: E non hai ancora cambiato! eh nohn ahy ahn-koh-rah kahm-byah-toh! And you haven't changed your money yet!

Patrizia: Posso farlo al porto. pohs-soh fahr-loh ahl pohr-toh. I can do it at the port.

Milena: Ma no, è più caro! mah noh, eh pyooh kah-roh! No, that's more expensive!

Patrizia: Mi accompagni in banca? mee ahk-kohm-pah-nyee een bahn-kah? Will you come with me to the bank?

The **euro** is legal tender in 17 of the 27 countries that belong to the European Union (EU). So, if you travel among EU countries after you have euros in your possession, you don't have to change money in every country you visit. Since 2002, the Italian **lira** has disappeared, and the euro is the only valid currency in Italy.

Table 5-1 shows the currencies of various countries.

Table 5-1	Currencies		
Italian	Pronunciation	Translation (Singular/Plural)	Where Used
dollaro; dollari	<i>dohl</i> -lah-roh; <i>dohl</i> -lah-ree	dollar; dollars	Canada; United States
lira/e; sterlina/e	<i>lee-</i> rah/eh; stehr- <i>lee-</i> nah/neh	pound; pounds	Ireland; United Kingdom
peseta; pesetas	peh- <i>seh-</i> tah; peh- <i>seh-</i> tahs	peseta; pesetas	Mexico

Words to Know		
prendere	<u>prehn</u> -deh-reh	to take
viaggio [m]	<u>vyahj</u> -joh	trip
aeroporto [m]	ah-eh-roh- <u>pohr</u> -toh	airport
domani	doh- <u>mah</u> -nee	tomorrow

Chapter 6

Getting Around: Planes, Trains, Taxis, and Buses In This Chapter

Traveling by airplane Declaring your goods to customs Getting a rental car Using public transportation Talking about departures and delays

Whether you're visiting Italy or you just need to explain to an Italian-speaking friend how to get across town, transportation vocabulary comes in handy. This chapter helps you make your way through the airport and also helps you secure transportation to get where you're going once you're on the ground, whether by taxi, bus, car, or train. Further, you discover what to do at customs, how to find missing luggage, and how to rent a car. **Andiamo!** (ahn-dyah-moh!) (*Let's go!*) Getting through the Airport You're lucky, because it's very likely that you can get by with English when you're at an Italian airport. Both Italian and English are usually spoken there. But, you just may be in a situation where the person next to you in an airport knows only Italian. Just in case, you should know some useful navigational phrases. Besides, you'll probably want a chance to practice the language in which you'll be immersed once you step outside the airport.

Checking in

Italians refer to the moment you finally get rid of your luggage as **accettazione** (ahch-cheht-tah-*tsyoh*-neh) (*checkin*). Sometimes they use the English *checkin* instead of **accettazione.** You pick up your boarding pass at the checkin counter, where speaking is usually inevitable. The following dialogue contains some of the sentences people commonly exchange.

Talkin' the Talk Ms. Adami is checking in. She shows her ticket and passport to the agent and leaves her suitcases at the counter.

Agent: Il suo biglietto, per favore.

eel sooh-oh bee-lyeht-toh, pehr fah-voh-reh.

Your ticket, please.

Sig.ra Adami: Ecco.

ehk-koh. Here it is.

Agent: **Passaporto?** pahs-sah-*pohr*-toh?

Passport?

Sig.ra Adami: Prego.

preh-goh. Here you are.

Agent: **Quanti bagagli ha?** *kwahn-*tee bah-*gah*-lyee ah? *How many suitcases do you have?*

Sig.ra Adami: **Due valigie e un bagaglio a mano.** *dooh*-eh vah-*lee*-jeh eh oohn bah-*gah*-lyoh ah *mah*-noh. *Two suitcases and one piece of carry-on luggage.*

Agent: **Qual è la sua destinazione?** qwahl *eh* lah *sooh*-ah deh-stee-nah-*tsyoh*-neh? *What is your destination?*

Sig.ra Adami: **New York.** nooh vohrk.

New York.

Agent: **Ha fatto Lei le proprie valige?** ah *faht*-toh ley leh *proh*-pryeh vah-*lee*-jeh? *Did you pack your own bags?*

Sig.ra Adami: Sì.

see. Yes.

Agent: Le ha sempre avute sotto mano da quando le ha chiuse?

leh ah sehm-preh ah-vooh-teh soht-toh mah-noh dah qwahn-doh leh ah kyooh-zeh? Have they been with you the whole time since you closed them?

Sig. ra Adami: **Sì; posso avere un posto vicino al finestrino, per favore?** see; *pohs*-soh ah-*veh*-reh oohn *pohs*-toh vee-*chee*-noh ahl fee-neh-*stree*-noh, pehr fah-*voh*-reh?

Yes (I have); may I please have a window seat?

Agent: **Un attimo, ora controllo . . . si, glielo do. Ecco la sua carta d'imbarco.** oohn *aht*-tee-moh, *oh*-rah kohn-*trohl*-loh . . . see, *lyeh*-lah doh. *ehk*-koh lah *sooh*-ah *kahr*-tah deem-*bahr*-koh.

One second, I'm going to check now . . . yes, I can. Here is your boarding pass.

L'imbarco è alle nove e quindici, uscita tre. Prosegua al controllo di sicurezza.

leem-*bahr*-koh eh *ahl*-leh *noh*-veh eh *kween*-dee-chee, ooh-*shee*-tah treh. proh-*seh*-gwah ahl kohn-*trohl*-loh dee see-koohr-*eht*s-tsah.

Boarding is at 9:15, gate 3. You can move on to security now.

Words to Know			
imbarco [m]	eem- <u>bahr</u> -koh	boarding	
valigia [f]	vah- <u>lee</u> -jah	suitcase	
uscita [f]	ooh- <u>shee</u> -tah	gate	
bagaglio [m]	bah- <u>gah</u> -lyoh	baggage	
bagaglio a mano [m]	bah- <u>gah</u> -lyoh ah <u>mah</u> -noh	carry-on luggage	
passaporto [m]	pahs-sah- <u>pohr</u> -toh	passport 	

Dealing with excess baggage Sometimes your suitcases are so heavy that the airline charges an extra fee to transport your luggage. The truth is that you really can't say much; you simply have to pay.

Questa valigia eccede il limite. (*kweh*-stah vah-*lee*-jah ehch-*cheh*-deh eel *lee*-mee-teh.) (*This bag is over the weight limit.*) **Ha un eccesso di bagaglio.** (ah oohn ehch-*ches*-soh dee bah-*gah*-lyoh.) (*You have excess luggage.*) **Deve pagare un supplemento.** (*deh*-veh pah-*gah*-reh oohn soohp-pleh-*mehn*-toh.) (*You have to pay a surcharge.*) **Questo bagaglio a mano eccede le misure.** (*kweh*-stoh bah-*gah*-lyoh ah *mah*-noh ehch-*che*-

deh leh mee-zooh-reh.) (*This carry-on bag exceeds the size limit.*)

Before you go to the airport, always find out the weight limit of your bags and how much an extra suitcase will cost. Then you can buy an extra suitcase if necessary and avoid having to throw out precious items at checkin.

Waiting to hoard the plane Refere hearding you may

encounter unforeseen situations, such as delays. If you do, you'll probably want to ask some questions. Read the following dialogue for an example of what you can say when you're dealing with a delay.

Talkin' the Talk Mr. Campo is in the boarding area. He asks the agent whether his flight is on time. Always be prepared for cryptic answers.

Sig. Campo: **Il volo è in orario?** eel *voh*-loh eh een oh-*rah*-ryoh?

Is the flight on time?

Agent: **No, è in ritardo.** noh, eh een ree-*tahr*-doh. *No, there has been a delay.*

Sig. Campo: Di quanto?

dee kwahn-toh? How much?

Agent: **Non si sa.** nohn see sah. *No one knows.*

Words to Know in ritardo een ree-tahr-doh late/delayed volo [m] voh-loh flight in orario een oh-rah-ree-oh on time

Coping after landing After you exit a plane in Italy, you're immediately hit by voices speaking a foreign language. You have to take care of necessities, such

as finding a pathroom, changing money, looking for the baggage claim area, and securing a luggage cart and a taxi.

Visitors from countries in the European Union need only **la carta d'identità** (lah *kahr*-tah dee-dehn-tee-*tah*) (*the identity card*) to enter Italy. Nationals of all other countries need a valid **passaporto** (pahs-sah-*pohr*-toh) (*passport*), and sometimes also a visa. Usually, at **controllo passaporti** (kohn-*trohl*-loh pahs-sah-*pohr*-tee) (*passport control*), you don't exchange many words, and the ones you do exchange are usually routine.

Here are some words that are likely to come in handy: **arrivo** (ahr-ree-voh) (arrival) **cambio** (kahm-byoh) (money exchange) **consegna bagagli** (kohn-seh-nyah bah-gah-lyee) (baggage claim) **destinazione** (deh-stee-nah-tsyoh-neh) (destination) **entrata** (ehn-trah-tah) (entrance) **partenza** (pahr-tehn-tsah) (departure) **uscita** (ooh-shee-tah) (exit) **vacanza** (vah-kahn-zah) (vacation) Dealing with lost luggage Losing luggage is always a possibility when flying to Italy, especially if you're changing planes, but don't despair; 80 percent of misplaced luggage turns up within 24 hours, and the other 20 percent usually turns up within three days. The airline will deliver your bags to your hotel or apartment, or you can go back to the airport for them if you need them sooner.

Going through Customs You can't get into a foreign country without going through customs. When you have something to declare, you do so alla dogana (ahl-lah doh-gah-nah) (at customs). These examples should

relieve you of any possible worries.
Generally, you can just walk through
the line that says "Niente da
dichiarare," (nee-ehn-teh dah deekyah-rah-reh) ("Nothing to declare")
and no one one will say anything to
you, but sometimes you may be
stopped.

Niente da dichiarare? (nee-ehn-teh dah dee-kyah-rah-reh?) (Anything to declare?) No, niente. (noh, nee-ehn-teh.) (No, nothing.) Per favore, apra questa valigia. (pehr fah-voh-reh, ah-prah kweh-stah vah-lee-jah.) (Please, open this suitcase.) È nuovo il computer? (eh nwoh-voh eel kohm-pu-tehr?) (Is this computer new?) Sì, ma è per uso personale. (see, mah eh pehr ooh-zoh pehr-soh-nah-leh.) (Yes, but it's for personal use.) Per questo deve pagare il dazio. (pehr kwehs-toh deh-veh pah-gah-reh eel dah-tsyoh.) (You have to pay duty on this.) When you pass through customs, you may have to declare any goods that you purchased that are over a certain dollar/euro amount.

Ho questo/queste cose da dichiarare. (oh *kwehs*-toh/*kweh*-steh *koh*-seh dah dee-kyah-*rah*-reh.) (*I have to declare this/these things*.)

Words to Know				
dogana [f]	doh-g <u>ah</u> -nah	customs		
dichiarare	dee-kyah- <u>rah</u> -reh	to declare		
niente	nee- <u>ehn</u> -teh	nothing		
pagare	pah- <u>gah</u> -reh	to pay		
uso personale	<u>ooh</u> -zoh pehr-soh- <u>nah</u> -leh	personal use		
modulo [m]	moh-dooh-loh	form		
ricevute [f, pl]	ree-cheh- <u>vooh</u> -teh	receipts		

Renting a Car

Italy is a beautiful country, and if you visit, you may want to consider taking driving tours of the cities and the countryside. If you don't have a car, renting one to visit various places is a good idea, but don't forget that Italian traffic is not very relaxed. Italians don't stay in their own lanes on highways, and finding a place to park can tax your patience — especially in town centers, some of which don't even allow cars. Even medium-sized cars often can't get through narrow streets and make turns where cars are allowed. I don't want to scare you, though; just enjoy the adventure!

To drive a car or motorcycle in Italy, you must be at least 18 years old. Furthermore, you need a valid **patente** (pah-*tehn*-teh) (*driver's license*). A foreign driver's license is good for a maximum of 12 months in Italy. For periods exceeding the year, you need to get an Italian one. Finding a car to rent is easy at all airports.

Whether you rent a car by phone, online, or directly from a rental service, the process is the same: Just tell the rental company what kind of car you want and under what conditions you want to rent it. Research your options before getting to Italy, if possible. This way, you can have a car waiting for you upon your arrival. The following dialogue represents a typical conversation on this topic.

Talkin' the Talk Mr. Brown is staying in Italy for two weeks and wants to rent a car to visit different cities. He goes to the rental service booth at the airport and talks to l'impiegato (leem-pyeh-gah-toh) (the employee).

Mr. Brown: Vorrei noleggiare una macchina.

vohr-rey noh-lehj-jah-reh ooh-nah mahk-kee-nah.

I would like to rent a car.

Agent: **Che tipo?** keh *tee*-poh? What kind?

Mr. Brown: Di media cilindrata col cambio automatico.

dee meh-dyah chee-leen-drah-tah kohl kahm-byoh ou-toh-mah-tee-koh.

A mid-size with an automatic transmission.

Agent: **Per quanto tempo?** pehr *kwahn*-toh *tehm*-poh? *For how long?*

Mr. Brown: **Una settimana.** *ooh*-nah seht-tee-*mah*-nah. *One week.*

Quant'è per la settimana?

kwahn-teh pehr lah seht-tee-mah-nah? What does it cost for a week?

Agent: C'è una tariffa speciale: 18 Euro al giorno.

cheh *ooh*-nah tah-*reef*-fah speh-*chah*-leh: deech-*oht*-toh *eh*-oohr-oh ahl *johr*-noh.

There is a special rate: 18 Euros per day.

Mr. Brown: L'assicurazione è inclusa?

lahs-see-kooh-rah-tsyoh-neh eh een-klooh-zah?

Is insurance included?

Agent: Sì, con la polizza kasco.

see, kohn lah poh-leets-tsah kahs-koh.

Yes, a comprehensive policy.

Other words and expressions that you may need when renting a car or getting fuel at a gas station include the following: **// l'aria condizionata** (*lah*-ryah

kohn-dee-tsyoh-*nah*-tah) (*air conditioning*) **// la benzina super** (lah behn-dzee-nah sooh-pehr) (*premium fuel*) **// la benzina verde** (lah behn-dzee-nah vehr-deh) (*unleaded fuel*) **// il cabriolet** (eel *kah*-bryoh-*leh*) (*convertible*) **// Controlli l'olio.** (kohn-*trohl*-lee *loh*-lyoh.) (*Check the oil.*) **// Faccia il pieno.** (*fahch*-chah eel *pyeh*-noh.) (*Fill it up.*) **// fare benzina** (*fah*-reh behn-

dzee-nah) (*to put in gas*) A car with an automatic transmission costs significantly more because these are rare in Italy, where everyone drives a car with a manual shift.

Navigating Public Transportation If you'd rather not drive yourself, you can get around quite comfortably using public transportation, such as taxis, trains, and buses. The following sections tell you how to do so using Italian.

Calling a taxitaxi The process of hailing a taxi is the same in Italy as it is in the United States — you even use the same word: Taxi (tah-ksee) has entered the Italian language. The only challenge for you is that you have to communicate in Italian. Here are some phrases to help you on your way: Può chiamarmi un taxi? (pwoh kyah-mahr-mee oohn tah-ksee?) (Can you call me a taxi?) Vorrei un taxi, per favore. (vohr-rey oohn tah-ksee, pehr fah-voh-reh.) (I'd like a taxi,

please.) In case you're asked per quando? (pehr kwahn-doh?) (for when?), you need to be prepared with an answer. Following are some common ones: alle due del pomeriggio (ahl-leh dooh-eh dehl pohmeh-reej-joh) (at 2:00 p.m.) ✓ domani mattina alle 5:30 (doh-mah-nee maht-tee-nah ahl-leh cheen-qweh eh trehn-tah) (tomorrow morning at 5:30) ✓ fra un'ora (frah oohn-oh-rah) (in one hour) > subito (sooh-bee-toh) (right now) After you seat yourself in a taxi, the driver will ask where to take you. Here are some potential destinations: ✓ all'areoporto (ahl-lahreh-oh-pohr-toh) (to the airport) ✓ a questo indirizzo: via Leopardi, numero 3 (ah kweh-stoh een-dee-ree-tsoh: vee-ah leh-oh-pahr-dee nooh-meh*roh treh)* (to this address: via Leopardi, number 3) ✓ alla stazione, per favore (ahl-lah stah-tsyoh-neh, *pehr fah-*voh-*reh*) (to the station, please) ✓ in via Veneto (een vee-ah veh-neh-toh) (to via Veneto) Finally, you have to pay. Simply ask the driver, Quant'è? (kwahn-teh?) (How much is it?) For more information about money, see Chapter 5 in Book II.

Moving by train You can buy a train ticket alla stazione (ahl-lah stah-tsyoh-neh) (at the station) or at un'agenzia di viaggi (ooh-nah-jehn-tsee-ah dee vee-ahj-jee) (a travel agency). If you want to take a treno rapido (treh-noh rah-pee-doh) (express train) that

supplemento (soohp-pleh-mehn-toh) (surcharge). You can travel first class or second class. On some trains it's a good idea to reserve your seat; on others, a reservation is absolutely required. The faster trains in Italy are called Inter City (IC) or Euro City (EC) if their final destination is outside Italy. The Euro Star and the different kinds of Freccia (frehch-chah) are even faster options (the Frecciarossa [frehch-chah rohs-sah] and Freccia argento [frehch-chah ahr-jehn-toh] being the fastest at 250+ kilometers per hour).

Keep in mind that in Italy you have to validate your ticket before getting on the train at **il binario** (eel bee-*nah*-ryoh) (*the platform; the track*). Therefore, the ticket validation boxes are located, in most cases, on the platforms. If they're out of order (sometimes it happens!), write the date and the time on your ticket. This is considered a proper validation.

You can find out all about trains by checking out the Italian national rail website at www.trenitalia.com. It tells you about duration of the trip and price, and it even lets you purchase your ticket ahead of time. After exploring your options, you have to make a decision and buy a ticket.

Talkin' the Talk Bianca is at the train station in Rome. She goes to an ufficio informazioni (oohffeech-oh een-fohr-mats-yoh-neh) (information counter) to ask about a connection to Perugia. (Track 25) Bianca: Ci sono treni diretti per Perugia?

chee soh-noh treh-nee dee-reht-tee pehr peh-rooh-jah? Are there direct trains to Perugia?

Agent: **No, deve prendere un treno per Terni.** noh, *deh*-veh *prehn*-deh-reh oohn *treh*-noh pehr *tehr*-nee.

No, you have to take a train to Terni.

Bianca: **E poi devo cambiare?** eh pohy *deh*-voh kahm-*byah*-reh? *And then do I have to change [trains]?*

Agent: Sì, prende un locale per Perugia.

see, *prehn*-deh oohn loh-*kah*-leh pehr peh-*rooh*-jah.

Yes, you take a local (slow) train for Perugia.

Bianca: A che ora parte il prossimo treno?

ah keh oh-rah pahr-teh eel prohs-see-moh treh-noh?

What time does the next train leave?

Agent: Alle diciotto e arriva a Terni alle diciannove.

ahl-leh dee-choht-toh eh ahr-ree-vah ah tehr-nee ahl-leh dee-chahn-noh-veh.

At 18 hours (6 p.m.). It arrives in Terni at 19 hours (7 p.m.).

Bianca: **E per Perugia?** eh pehr peh-*rooh*-jah? *And to Perugia?*

Agent: C'è subito la coincidenza.

cheh sooh-bee-toh lah koh-een-chee-dehn-tsah.

There is an immediate connection.

Words to Know		
binario [m]	bee- <u>nah</u> -ryoh	platform; track
biglietto [m]	bee- <u>lyeht</u> -toh	ticket
andata [f]	ahn- <u>dah</u> -tah	one way
ritorno [m]	ree- <u>tohr</u> -noh	return trip
supplemento [m]	soohp-pleh- <u>mehn</u> -toh	surcharge

Going by bus or tram To get from point A to point B without a car, you most likely walk or take l'autobus (lou-toh-boohs) (the bus), il tram (eel trahm) (the tram; the streetcar), or la metropolitana (lah meh-troh-poh-lee-tah-nah) (the subway) in bigger cities.

Some Italian cities have streetcars, or trams, and most have buses. Little buses are called **il pulmino** (eel poohl-*mee*-noh). Big buses that take you from one city to another are called **il pullman** (eel *poohl*-mahn) or **la corriera** (lah kohr-*ryeh*-rah). There are subways in Milan, Rome, Catania, and Naples.

You can buy bus or tram tickets in Italian bars, **dal giornalaio** (dahl johr-nah-lah-yoh) (at a newspaper stand), or **dal tabaccaio** (dahl tah-bahk-kah-yoh) (at a tobacco shop). **Tabaccai** are little shops where you can purchase cigarettes, stamps, newspapers, and so on. You can find them on virtually every street corner in Italy; they're recognizable by either a black-and-white sign or a blue-and-white sign with a big T on it.

Talkin' the Talk Tom, a Canadian tourist, wants to visit a cathedral downtown. He asks about the bus, but a woman advises him to take the subway because it takes less time. (Track 26) Tom: Scusi, quale autobus va al Duomo?

skooh-zee, kwah-leh ou-toh-boos vah ahl dwoh-moh? Excuse me, which bus goes to the Cathedral?

Woman: **Perché non prende la metropolitana?** pehr-*keh* nohn *prehn*-deh lah meh-troh-poh-lee-*tah*-nah? Why don't you take the subway?

Tom: **È meglio?** eh *meh*-lyoh? *Is it better?*

Woman: Sì, ci mette cinque minuti!

see, chee *meht*-teh *cheen*-kweh mee-*nooh*-tee!

Yes, it takes five minutes!

Tom: Dov'è la fermata della metropolitana?

doh-veh lah fehr-mah-tah dehl-lah meh-troh-poh-lee-tah-nah?

Where is the subway station?

Woman: **Dietro l'angolo.** *dyeh*-troh *lahn*-goh-loh. *Around the corner.*

On the subway, Tom asks the young woman sitting next to him where he should get off. Note that he uses **tu**, the informal form of *you*, now.

Tom: Scusa, sai qual è la fermata per il Duomo? skooh-zah, sahy kwahl eh lah fehr-mah-tah pehr eel dwoh-moh? Excuse me, do you know which is the stop for the Cathedral?

Woman: La prossima fermata. lah pros-see-mah fehr-mah-tah. The next stop.

Tom: Grazie! grah-tsyeh! Thanks!

Woman: Prego. *preh*-goh.

You're welcome.

Reading maps and schedules You don't need to know much about reading maps except for the little bit of vocabulary written on them. Reading a schedule can be more difficult for travelers because the schedules are usually written only in Italian. You frequently find the following words on schedules: ~ l'orario (loh-rah-ryoh) (the timetable) ~ partenze (pahr-tehntseh) (departures) - arrivi (ahr-ree-vee) (arrivals) giorni feriali (johr-nee feh-ryah-lee) (weekdays) giorni festivi (johr-nee feh-stee-vee) (Sundays and holidays) il binario (eel bee-nah-ryoh) (the track; the platform) The schedule shown in Figure 6-1 shows you train names, the lengths of trips, and the differences in price between first and second class.

ROMA (TUTTE LE GTAZIONI)	DATE: 19/1/2011					
ARRIVAL	LENGTH OF JOURNEY	TOLINALO	TRAIN CATEGORY	1 ⁵¹ a.455°		Selec(
13:13		9413		5		
ROMA TE	02:20		"m	80,00€	58,00€	
12:45	*0:00	9519				
KOMA TE	02.22		4	80,00€	58,00€	•
12:55	02:17	9415		00.00	50.00	
TE			**************************************	80,00€	28,00€	•
15:24		590				
KOMA TE	04.06	507	IC	52,00€	38,50€	•
15:22 ROMA	02:22	9521	, myr	80,00e	58,00€	
	ARRIVAL 13:13 ROMA TE 12:45 ROMA TE 12:55 ROMA TE 15:24 ROMA TE 15:24 ROMA TE	(TOFFE LE GTAZIONI) ARRIVAL LENGTH JOURNE 13:13 ROMA 02:20 TE 12:45 ROMA 02:22 TE 12:55 ROMA 02:17 TE 15:24 ROMA 04:06 TE 15:22 ROMA 02:22	TOTTE LE GTAZIONI ARRIVAL LENGTH JOURNEY TRAIN NO. 13:13 ROMA 02:20 TE 9413 FRECCIARGENTO 12:45 ROMA 02:22 9519 FRECCIARGENTO 12:55 ROMA 02:17 9415 FRECCIARGENTO 15:24 ROMA 04:06 589 TE 15:22 ROMA 02:22 9521 ROMA 02:22 9521 ROMA 02:22 9521	TOUTTE LE GTAZIONI ARRIVAL LENGTH JOURNEY TRAIN NO. TRAIN CATEGORY 13:13 ROMA 02:20 TE 9519 FRECCIARGENTO TE 12:45 ROMA 02:22 PROMA 02:17 TE PRECCIARGENTO TE 15:24 ROMA 04:06 TE 15:22 ROMA 02:22 PS21 ROMA 04:06 TE 15:22 ROMA 02:22 PS21 ROMA 02:22	19/1/20 ARRIVAL LENGTH JOURNEY TRAIN NO. TRAIN CATEGORY 197 a.Ass.* 13:13	19/1/2011 19/1

Illustration by Elizabeth Kurtzman Figure 6-1: A typical Italian train schedule.

Keep in mind that Europeans don't write *a.m.* or *p.m.*; they count the hours from 0.00 to 24.00, otherwise known as military time. Therefore, 1.00 is the hour after midnight, and 13.00 is 1:00 p.m.

Being Early or Late You don't always arrive on time, and you may have to communicate that you'll be late or early, or apologize to someone for being delayed. The following list

contains important terms that you can use to do so: - essere in anticipo (ehsseh-reh een ahn-tee-chee-poh) (to be early) - essere puntuale (ehs-seh-reh poohn-twah-leh) (to be on time) ~ essere in ritardo (ehs-seh-reh een reetahr-doh) (to be late) These examples use the preceding phrases in sentences: Probabilmente sarò in anticipo. (proh-bah-beel-mehn-teh sah-roh een **ahn** tee-chee-poh.) ([I'll] probably be early.) L'autobus non è mai puntuale. (lou-toh-boohs nohn eh mahy poohntwah-leh.) (The bus is never on time.) L'aereo è in ritardo. (lah-eh-reh-oh eh een ree-tahr-doh.) (The plane is late.) Mi scusi, sono arrivata in ritardo. (mee skooh-zee, soh-noh ahr-ree-vahtah een ree-tahr-doh.) (I'm sorry, I arrived late.) Meno male che sei puntuale. (meh-noh mah-leh keh sey poohn-twah-leh.) (It's a good thing you're on time.) When talking about lateness, you probably can't avoid the verb aspettare (ahs-peht-tah-reh) (to wait). Following are a few examples using this verb: Aspetto l'autobus da un'ora. (ahs-peht-toh lou-toh-boohs dah ooh-noh-rah.) (I've been waiting for the bus for an hour.) Aspetta anche lei il ventitré? (ahs-peht-tah ahn-keh ley eel vehn-tee-treh?) (Are you also waiting for the number 23 bus?) Aspetto mia madre. (ahs-peht-toh mee-ah mah-dreh.) (I'm waiting for my

mother.) Note that the verb

aspettare takes no preposition, whereas the English to wait (for) does.

Book III

Grasping Basic Grammar Essentials for Communication Common Italian Pronouns

Pronoun as	Singular	Plural
Personal subject	io (I) tu (you [familiar]) lui, lei, esso Lei (he, she, it, you [formal])	noi (we) voi (you [familiar], you guys, y'all) loro, Loro (they, you [formal])
Direct object	mi (me) ti (you) lo (him) la (her) La (you [formal])	ci (us) vi (you) li (them [masculine]) le (them [feminine]) Le (you [formal])
Indirect object	mi (to/for me) ti (to/for you) gli (to/for him) le (to/for her) Le (to/for you [formal])	ci (to/for us) vi (to/for you) loro, gli (to/for them [masculine, feminine]) loro, gli (to/for them) Loro, Gli (to/for you [formal])

Italians are known to be passionate people, and their language is appropriately descriptive. You can use color words not just as adjectives but also as idioms to express your feelings. Check out the free article about using colorful adjectives appropriately at

www.dummies.com/extras/italianaio.

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Chapter 2: Noun and Article Basics: Gender and Number

Chapter 3: All about Pronouns

Chapter 4: Adjectives, Adverbs, and Comparisons

Chapter 5: Meeting the Challenge of Prepositions

<u>Chapter 6: Demonstrative, Indefinite, and Possessive</u> <u>Qualifiers</u>

Chapter 7: Making Connections with Conjunctions and Relative Pronouns

Chapter 8: Asking and Answering Questions

Chapter 1

What Do You Know? Parts of
Speech In This Chapter ➤ Getting
to know the parts of speech ➤
Figuring out how to conjugate
verbs in the present tense ➤
Taking a peek at different verb
tenses ➤ Putting together simple
sentences

Italian grammar is both complex and logical, or as logical as any language's grammar may be. It has a lot of rules — and a lot of exceptions to those rules. This chapter provides an overview of all that's involved with Italian grammar before diving into the more specific aspects of grammar throughout the rest of this book.

Grammar consists of the parts of speech and their interrelationships and is the basis of the Italian (and any) language. Understanding grammar lets you expand your knowledge and control of the language.

Fortunately, Italian grammar is a lot like English grammar, and the two languages share the same parts of speech. Working from what you already know, you can use this chapter to begin building or to reinforce your command of Italian.

Learning another language involves starting with the basics — in this case, the parts of speech — and then putting those basics together. The parts of speech serve as a foundation for content to come and allow you to create and support content.

This section provides an overview of the parts of speech (which you probably haven't seen since elementary school) and shows their purpose and relation to each other.

English has eight parts of speech, and Italian has nine, as listed in <u>Table 1-1</u>.

Table 1-1	Parts		
Part of Speech	Definition	Examples	Notes
articolo (<i>article</i>)	A special quali- fier that modi- fies a noun by "determining" it	il, lo, la, l' (the [singular]); i, gli, le (the [plural]); un, un', uno, una (a; an)	When referring to a specific object, you use a definite article. To point to an object among many like objects, you use an indefinite article. The article and the noun it refers to share the same gender and number.
nome (noun)	A word that indicates a person, animal, thing, or idea; it can be accompanied by an article	uomo (man), cane (dog), penisola (pen- insula), amore (love)	In Italian, all nouns are either masculine, such as il tavolo (table), or feminine, such as la sedia (chair).
aggettivo (adjec- tive)	A word that describes a noun, a name, or a pronoun	piccolo (small), grande (large)	Adjectives must match the word they refer to in gender and number.

pronome (pro- noun)	A word that substitutes for a noun, name, or a phrase already mentioned; the replaced word or phrase is the antecedent of the pronoun; the pronouns io (/), tu (you), noi (we), and voi (you) are not replacements but rather identify speakers/ listeners	io (f), tu (you [singular]), lui (he), lei (she), esso, essa (it), noi (we), voi (you [plural]), loro, essi, esse (they)	In the preceding column I list the subject pronouns. Italian is so rich in pronouns that it's not possible to list them all here.
verbo (verb)	A word that shows an action, an event, or a state of being	andare (to go), brillare (to shine), soffrire (to suffer)	In Italian, verbs take different endings for each of the six subjects.
avverbio (adverb)	A word that qualifies a verb, adjective, another adverb, or a sentence	velocemente (quickly), bene (well), male (badly)	Adverbs are invariable. Some are original words, but many others can be derived from adjectives by adding the ending -mente, which corresponds to the ending -ly in English.

preposizione (preposition)	A word that identifies a prepositional phrase or introduces nouns, names, and pronouns, linking them to the rest of the sentence	di (of; from), a (at; to), da (from; by), in (in), su (on), con (with), per (for), fra/ tra (between; among)	Prepositions are invariable. Italian has eight basic prepositions that are often combined with the definite article.
congiunzione (conjunction)	A word that connects two words, phrases, or clauses	e (and), ma (but), o (or), che (that), quando (when), perché (because; why)	Conjunctions are invariable. You use coordinating conjunctions to link independent clauses together; you use subordinating conjunctions to tie a dependent clause to an independent clause.
interiezione (interjection)	A word used to express strong feeling or sudden emotion; generally placed at the beginning of the sentence and followed by an exclamation point	ahah! (ah!), ahi! (ouch!), uau! (wow!)	Besides words that are only interjections (which are invariable), in both Italian and English you can use a lot of words to the same effect, as in Bene! (Well!) or Davvero? (Indeed?, Really?).

Nouns

A *noun* (**sostantivo**) names a person, place, or thing. In Italian, a noun can be singular or plural, collective, concrete or abstract, common or proper, and even masculine or feminine. A noun functions as any of the following: **Subject:** The person, place, or thing performing an action or simply existing — that is, in a state of being, if that's not too existential **Direct object:** The person, place, or thing receiving the action transmitted by the verb from the subject **Indirect object:** To or for whom or what the action is directed **Object of a prepositional phrase:** The person, place, or thing that follows any of the prepositions For example, in the sentence **Mario dà il**

regalo a Fausta (*Mario is giving the gift to Fausta*), **Mario**, the subject, performs an action with the verb **dà** (*is giving*); **il regalo** (*the gift*) is the direct object, or what was given, so it receives the action; and **Fausta**, the indirect object, is the person to whom the action was directed. Technically, **a Fausta** is also a prepositional phrase serving as the indirect object, with **Fausta**, the person, following **a** (*to*), a preposition.

Just as nouns have different roles in a sentence, they also have different characteristics. A noun can be proper, common, abstract, or concrete. A name of a person, city, or country is a *proper noun* (in English, proper nouns are usually capitalized): Mario, Fausta, Roma, and Italia. (In Italian, days of the week and months of the year aren't capitalized.) *Common nouns* are objects, such as a cat, dog, car, or school. Common nouns aren't capitalized in Italian or in English. An *abstract noun* may be something intangible, like your thoughts or desires; a *concrete noun* is anything you can touch, see, or taste.

Collective nouns, like family or people, are singular in Italian. For example: **La famiglia è molto tradizionale** (*The family is very traditional*); and **La gente è proprio simpatica** (*The people are really nice*) — note the plural verb in English.

Pronouns Pronouns take the place of nouns and add variation to a sentence. They have the same jobs as nouns but are simply a little more vague. <u>Table 1-2</u> lists the most commonly used pronouns in Italian.

Table 1-2 Common Italian Pronouns

& MEMBER

Pronoun as	Singular	Plural
Personal subject	io (I) tu (you, familiar) lui, lei, esso, Lei (he, she, it, you [formal])	noi (we) voi (you [familiar], you guys, y'all) loro, Loro (they, you [formal])
Direct object	mi (me) ti (you) lo (him) la (her) La (you [formal])	ci (us) vi (you) li (them [masculine]) le (them [feminine]) Le (you [formal])
Indirect object	mi (to/for me) ti (to/for you) gli (to/for him) le (to/for her) Le (to/for you [formal])	ci (to/for us) vi (to/for you) loro, gli (to/for them [masculine and feminine]) loro, gli (to/for them) Loro, Gli (to/for you [formal])

In general, **loro**, which follows the verb, has been replaced by **gli**, which precedes the verb.

Articles Articles are the small words that precede nouns and can be specific, or definite, meaning the, such as the book; or they can be indefinite, or vague, meaning a or an, such as a book.

✓ Definite articles: il, l', lo (singular masculine); la, l' (singular feminine); i, gli (plural masculine); le (plural feminine) ✓ Indefinite articles: un, uno (singular masculine); una, un' (singular feminine) Articles must agree in number and gender with the nouns they accompany. When using articles, you also need to consider the beginning letters of the words following the article. That's why so many articles exists: masculine singular, feminine singular, feminine plural, and masculine plural.

Verbs

Verbs bring a language to life. You use verbs to show action and states of being, to comment and to question, to contemplate and to create. Language really doesn't exist without verbs, at least not sentient and sophisticated language.

For example: **Giovanni scrive canzoni ed è molto felice** (*John writes songs and is very happy*). **Scrive** (*he writes*) shows action; **è** (*is*) tells you how John is feeling.

Verbs change shape — must change shape — to show who's doing something or what's happening. Italian verbs characterize themselves by their *infinitives*, the unconjugated verb form that translates into the English *to* form (*to eat, to play,* and so on). After you understand the appropriate forms of conjugation for different verbs, you can use those same forms for hundreds of other verbs in the same category.

Besides the subject of the verb, you need to keep in mind verb tense (when an action is taking place), mood (the mood or point of view of the subject), and voice (active or passive). Verbs come in 22 tenses (past, present, and future, to name a few) and 7 moods (indicative, subjunctive, conditional, imperative,

infinitive, gerund, and participle); and they have two voices (active and passive). They follow a strict set of sequencing rules, as do English verbs.

Verbs are both complex and central to mastering the Italian language, but discovering verbs in all their forms will expand your vocabulary exponentially.

Adjectives Adjectives add flavor, dimension, interest, and opinion. They let you describe in detail people, places, and things. They make self-expression possible.

Adjectives accompany nouns and pronouns. To say someone is happy or something is new, you use adjectives. Adjectives agree in number and gender with whatever they modify. For example **rosso** (*red*) has masculine singular, masculine plural (**rossi**), feminine singular (**rossa**), and feminine plural (**rosse**) forms.

Here are a couple more facts about Italian adjectives: Some adjectives end in the letter **e** and have only two forms: singular, ending in **e**, and plural, ending in **i**: **Importante** (*important*) in the feminine and masculine singular becomes **importanti** in the feminine and masculine plural, as in **una donna importante** (*an important lady*), **due donne importanti** (*two important ladies*), **un ragazzo importante** (*an important boy*), and **due ragazzi importanti** (*two important boys*).

✓ Adjectives of nationality often end in **e**: **inglese** (*English*), **francese** (*French*), and **svedese** (*Swedish*); there are some exceptions, such as **americano/a**, **italiano/a**, and **spagnolo/a**.

Adverbs Similar to adjectives, adverbs add detail and description but to actions rather than things. Adverbs can exaggerate, and they can understate. How much did you study? A lot. When? Constantly. Where?

Nearby. For how long? Endlessly. How exactly did you go about studying? Obsessively. Really? Absolutely. Adverbs tell you the place, time, quantity, and quality of what's happening.

The good news about adverbs is that they're invariable. As the very name says, **a** (*to*) **verbi** (*verbs*), adverbs generally accompany verbs and, thus, don't have number and gender agreement issues. Even when they qualify adjectives and other adverbs, they remain unchanged. For example: **Le Smart sono incredibilmente piccole**. (*Smart [cars] are incredibly small.*) **I grattacieli sono incredibilmente alti.** (*Skyscrapers*

are incredibly tall.) The most common adverb, in almost any language, is very (molto). For example: La ragazza è molto bella (*The girl is very pretty*); I cani sono molto docili (*The dogs are very tame*); and Le macchine sono molto veloci (*The cars are very fast*).

Prepositions Prepositions are the unruly children of Italian. They are ever present, unpredictable, and idiosyncratic. They vary widely (and wildly) in meaning, depending on context.

The preposition **a**, for example, can mean *to*, *at*, or *in*: **Vado a Roma.** (*I'm going to Rome.*) **Sto a casa.** (*I'm at home.*) **Abito a Firenze.** (*I live in Florence.*) Likewise, **in** can mean *to*, *at*, or *in*: **Vado in Italia.** (*I'm going to Italy.*) **Sono in ufficio.** (*I'm at the office.*) **Lavoro in giardino.** (*I'm working in the yard.*) Prepositions are small words with big impact. They connect nouns and pronouns to each other or to other phrases. They show the relationship among individual words, phrases, actions, places, and times.

Although prepositions are always first and foremost prepositions, they can function as adverbs, objects, or adjectives (usually as part of a phrase). They announce themselves by being prepositioned, or coming before a phrase: The girl *with* the pearl earning. The hordes are *at* the gates.

Conjunctions Conjunctions, as their name indicates, (con)join words, phrases, or sentence clauses. They make compound and complex sentences possible. The most common forms of conjunctions are e (and), ma (but), perché (because), and come (as). For example: Il cane è enorme perché mangia molto (The dog is huge because he eats a lot).

Some conjunctions foreshadow the subjunctive mood, which you can find more about in <u>Chapter 6</u> of Book IV.

Interjections Interjections are individual words or short phrases that express emotions. They're exclamatory, and Italian is peppered with them. You use interjections to say hello and goodbye (ciao), and you use them to be polite (grazie). Interjections can be mild or heated, sincere or sarcastic.

Interjections aren't only verbal. Hand gestures and whole body poses can be as expressive as words. Leave gestural language alone until you're completely comfortable speaking Italian, though. All too often foreign speakers of Italian misinterpret gestures they pick up from stereotypes in B-grade movies or television.

Hundreds of interjections exist, making up some of the most basic expressions. For example, did you know that **ciao** (*hi; bye*) is an interjection? These words often change, just as they do in English, to reflect current usages.

Conjugating Verbs in the Present

Tense When using and conjugating verbs, you not only have to know the meaning, and thus be able to choose which verbs to use, but you also have to keep in mind a bunch of other considerations, such as the following:

The verb has to reflect and agree in number with the subject (be first, second, or third person singular or plural).

- ✓ The verb has to tell when something is happening (present, past, future, and so on).
- ✓ The verb has to reveal the attitude or *mood* of the subject (indicative or factual, subjunctive or subjective, conditional or what if, imperative or commanding).
- ✓ The verb has a voice (active or passive).

All these elements allow you to conjugate a verb to make it useful and pertinent. To begin, you choose the infinitive and change endings that show tense, mood, and voice.

Identifying infinitives The infinitive form of a verb is raw — it shows no tense and voice. It has no subject. It reveals no action. An English infinitive uses to as an indicator that the verb hasn't been put into action;

for example, to eat, to sing, to sleep, and to travel are infinitives. In Italian, most infinitives end in -are, - ere, or -ire, such as parlare (to speak), scrivere (to write), and dormire (to sleep).

To conjugate a verb, you drop the characteristic ending and add new endings that show the subject, tense, and mood.

Establishing subject-verb agreement To conjugate a verb, you need to know who or what is doing the action of the sentence. The verb must agree with the subject in person (for example, I, we, you, they, he, and it) and number (I is singular, and we is plural, for example).

After you establish the subject, you choose the correct ending to the verb.

In the present tense, you first remove the infinitive's ending (-are, -ere, or - ire), leaving the verb stem. **Parlare** (*to speak*), for example, drops the -are and leaves you with **parl.** You then add the indicative's present tense endings. Present tense endings are letters that indicate who is doing the action of the verb.

The following table shows a simple conjugation of the **-are** verb **parlare** in the present tense. Notice that the subject pronoun and the verb endings both tell who's doing the action. Because the verb endings are so different, the conjugated verb alone often suffices to name the subject. So instead of saying **io parlo**, you can say simply **parlo** (*I speak*). However, because the third person singular and plural forms have conjugations for multiple subjects, you may want to keep the specific subject named in those cases.

parlare (to speak)				
io parlo	noi parliamo			
tu parli	voi parlate			
lui, lei, Lei parla	loro, Loro parlano			

Moving on to Other Verb Tenses
Italian has 22 verb tenses, and 9 are
compound, meaning they take a
helping verb to form. Books IV and V
focus on the tenses you use most often:
present, past, and future.

That sounds deceptively simple, but each tense has its own endings and peculiarities and combined with mood — conditional, what if; imperative, commanding; subjunctive, subjective; indicative, factual — makes speaking Italian both rewarding and challenging. Throughout this book, you find out how to combine tense and mood, and occasionally voice, to express yourself precisely and even elegantly.

Composing a Simple Sentence In Italian, composing a sentence can be remarkably easy. You need a subject, a verb that agrees with that subject, and a tense, mood, and voice to tell you when and how something happened.

Taking a simple sentence like **io parlo** or **parlo** (*I speak*), you can embellish what you're saying by adding adjectives, adverbs, prepositions, or objects. And you can use conjunctions to make the sentence more complex. For example, here's a building process that makes a sentence more interesting: **Io parlo** (*I speak*.) **Io parlo italiano.** (*I speak Italian*.) **Io parlo bene italiano.**

(I speak Italian well.) Io parlo bene italiano perché lo parlo con degli amici italiani. (I speak Italian well because I speak it with some Italian friends.) To ask questions in Italian, you can invert subjects and verbs, or you can simply change your intonation. To invert a subject and verb, you can change Carlo parla italiano (Carlo speaks Italian) to something like Parla italiano Carlo? (Does Carlo speak Italian?) Intonation makes the first sentence a statement by changing the high and low pitch of your sentence, much as you do when speaking English. The words he speaks Italian can be either a statement (He speaks Italian.) or a question (He speaks Italian?), depending on the tone and pitch of your voice.

To ask and respond to questions with more than a simple **sì** (*yes*) or **no** (*no*), you need interrogative words like **chi** (*who*), **che**, **che cosa** (*what*), **quanto** (*how much*), **dove** (*where*), and so on. Usually, these words come at the very beginning of a sentence: **Chi è?** (*Who is it/he/she?*)

Chapter 2

Noun and Article Basics: Gender and Number In This Chapter

Sorting out definite and indefinite articles Drawing the line between masculine and feminine nouns Working with plural nouns and articles

Nouns serve similar purposes in English and Italian, but in English, nouns don't have a gender, whereas in Italian, they can be masculine or feminine. When Italian nouns refer to things or abstractions, their grammatical gender is merely a product of convention and usage: **sole** (*sun*) is masculine, but **luna** (*moon*) is feminine. At times, nouns are masculine or feminine because they refer to a male or female person or animal. This chapter shows you how to distinguish between feminine and masculine nouns and how to move from the masculine to the feminine (and vice versa when changing gender is possible).

In many cases, you can make out the gender of a noun from its ending. But in a lot of cases, you can't. You have to know a noun's gender by memorizing it or by looking at clues in other words that accompany the noun. Because the clearest indicator of gender is the definite article (corresponding to the English *the*), this chapter starts with articles and then introduces nouns.

As in English, Italian nouns can be singular or plural. Most follow regular patterns, but some behave irregularly or come only in the singular or the plural. In this chapter, you find out how to form the plural and how to reconstruct the singular masculine form of a noun. Because the masculine is usually the default gender in Italian, you find words listed in that gender in dictionaries.

A Primer on Articles Looking at nouns out of context helps you understand

the general rules that govern grammar, but because you need to know each noun's gender and because the most reliable indicator of a noun's gender is the definite article, this first section is devoted to articles.

English has a definite and an indefinite article — *the* and *a/an*, respectively — as does Italian. With the definite article, you point to a specific item, as in **Il bambino è caduto dall'altalena** (*The child fell off the swing*). With the indefinite article, you point to one thing among many like things, as in **Leggi**

un libro? (*Are you reading a book?*) Memorize new nouns with their articles to make sure you know their gender as well.

Definite articles: Dealing with "the"

In Italian, articles vary in gender, number, and spelling. English and Italian use the *definite article* to point to a specific thing or person, as in these examples: **Il libro è sul tavolo.** (*The book [we are/were talking about] is on the table.*) **I bambini stanno giocando in giardino.** (*The children are playing in the garden.*) Table 2-1 provides the three forms of the singular definite article, **il, lo,** and **l',** which you use with singular masculine nouns. It also presents the two forms of the masculine plural definite article, **i** and **gli,** which you use with plural masculine nouns.

Table 2-1	1 Masculine Definite Articles			
Placement	Singular	Singular Examples	Plural	Plural Examples
Before most single consonants	il	il gioco (the game), il senatore (the sena- tor), il treno (the train)	i	i giochi (the games), i senatori (the senators), i treni (the trains)

Placement	Singular	Singular Examples	Plural	Plural Examples
Before gn-, pn-, ps-, s + another consonant, x-, y-, and z-	lo	lo gnocco (the dump- ling), lo pneumatico (the car tire), lo psicologo (the psy- chologist), lo spettro (the ghost), lo yogurt (the yogurt), lo zaino (the backpack)	gli	gli gnoc- chi (the dumplings), gli pneu- matici (the car tires), gli psi- cologi (the psycholo- gists), gli spettri (the ghosts), gli yogurt (the yogurts), gli zaini (the backpacks)
Before any vowel	ľ	l'uomo (the man), l'ufficio (the office)	gli	gli uomini (the men/ human beings), gli uffici (the offices)

<u>Table 2-2</u> lists the two forms of the definite article used with singular feminine nouns, **la** and **l'**, as well as the plural feminine article, which has only one form: **le**.

Table 2-2	Fe	minine Definite	Articles	
Placement	Singular	Singular Examples	Plural	Plural Examples
Before any consonant or group of consonants	la	la casa (the house), la trappola (the trap)	le	le case (the houses), le trappole (the traps)
Before any vowel	ľ	l'anima (the soul), l'ora (the hour)	le	le anime (the souls), le ore (the hours)

The feminine **l'** is the same as **la** but with the **-a** replaced by an apostrophe. Likewise, the masculine **l'** is the same as **lo** but with the **-o** replaced by an apostrophe.

In Italian, the definite article can play the role the possessive adjective plays in English, as in **Cerco la borsa** (*I'm looking for my handbag*).

Indefinite articles: Saying "a" or "an"

Besides the definite article, Italian uses the indefinite articles **un**, **un**', **una**, and **uno**, which correspond to the English *a* or *an*. Because **un** means *one*, you can use it only with singular nouns, as in **una villa** (*a villa*) or **un paese** (*a village*). Table 2-3 lays out the forms of the indefinite article used with singular masculine nouns, and Table 2-4 does the same for the feminine article.

Table 2-3 Masculine Indefinite Articles

Article	Placement	Examples
un	Before any vowel or consonant and most groups of consonants	un ufficio (an office), un uomo (a man), un treno (a train)
uno	Before gn-, pn-, ps-, s + another consonant, x-, y-, and z-	uno gnocco (a dumpling), uno pneumatico (a car tire), uno psicologo (a psychologist), uno studente (a student), uno xilofono (a xylophone), uno yogurt (a yogurt), uno zaino (a backpack)

Table 2-4 Feminine Indefinite Articles

Article	Placement	Examples
una	Before any consonant or group of consonants	una casa (a house), una trappola (a trap), una strega (a witch)
un'	Refore any yowel	un'amica (a girlfriend) un'ora (an hour)

Distinguishing between Masculine and Feminine Nouns In most Indo-European languages (the family to which both Italian and English belong), nouns have a gender. In Italian, you deal with only two genders: masculine and feminine. Other parts of speech have a gender as well, and as you progress through this book, you discover how to match these other words to the gender of the noun.

This section focuses on nouns, discussing what word endings tell you about gender and which words can and should undergo a gender change.

Recognizing common noun endings In Italian, most nouns are masculine or feminine. Grammatically, their endings in the singular help you figure out to which gender they belong. Masculine nouns often end in -o or a consonant, if it's a foreign word, as in these examples: \checkmark -o: letto (bed), libro (book), giorno (day), gatto (male cat), buco (hole) \checkmark A consonant: autobus (bus), sport (sport), bar (bar), chef (chef;

cook), zar (czar) However, some nouns ending in -o are feminine, such as auto (automobile), radio (radio), mano (hand), and moto (motorbike). So are some foreign words, especially when they translate an Italian word that has the same meaning, such as star dello spettacolo (show business star).

Feminine nouns often end in -a: barca (boat), ora (hour), pianta (plant, tree) -i: analisi (analysis), crisi (crisis), tesi (thesis), diagnosi (diagnosis)

✓ -tà or **-tù: bontà** (*goodness*), **virtù** (*virtue*), **verità** (*truth*) Some nouns ending in **-a** are masculine because they derive from classical Greek, such as **problema** (*problem*), **tema** (*theme*), and **programma** (*program*).

Some words have a masculine and a feminine version, with different meanings. For example, **il buco** (*hole*), **la buca** (*pit*; *hole in golf*); **il foglio** (*sheet of paper*), **la foglia** (*leaf*); **il fine** (*aim*; *goal*), **la fine** (*end*); **il capitale** (*financial capital*), **la capitale** (*capital city*).

Both masculine and feminine nouns can end in **-e**; the only general rule is that usually words ending in **-ione** are feminine, as in **direzione** (*direction*) or **spiegazione** (*explanation*), while words ending in **-ore** are masculine, as in **direttore** (*director*) or **produttore** (*producer*). For the rest, no specific rule exists — for example, **sole** (*sun*) is masculine, but **notte** (*night*) is feminine — so just have a dictionary on hand until you're more familiar with noun gender.

Sorting nouns into classes When it comes to gender, you find three classes of nouns in Italian: ✓ Nouns that are gender-specific: If the individual in question is male, you use one word — il padre (father) — if it's female, use another word — la madre (mother).

✓ **Nouns that can move from masculine to feminine:** The masculine is the default gender, so you tend to look up a noun in the masculine and then

see whether you make a feminine noun out of it — for example, **lo zio** (*uncle*) becomes **la zia** (*aunt*). In real life, of course, you may encounter a noun in the feminine first and then wonder whether it has a masculine version. It usually does, but the masculine may be really different from the feminine; for example, **la dottoressa** (*female doctor/graduate*) doesn't become il dottoresso but rather **il dottore** (*male doctor/graduate*).

✓ **Nouns that are used for males and females but don't change: La guida** (*guide*) is feminine, but it's used for men, too; **il soprano** (*soprano*) is masculine, but it's used for women.

Gender-specific nouns Some nouns are gender-specific — that is, you use different words to refer to masculine and feminine variations of the noun. See <u>Table 2-5</u> for a sampling of these nouns.

Table 2-5 Nouns that Indicate the Gender of the Individual

Masculine Noun	Feminine Noun
il padre (father)	la madre (mother)
il papà (dad)	la mamma (mom)
il fratello (brother)	la sorella (sister)
il marito (husband)	la moglie (wife)
il genero (son-in-law)	la nuora (daughter-in-law)
l'uomo (man)	la donna (woman)
il porco (pig; boar)	la scrofa (sow)
il toro (bull)	la mucca (cow)

Universal nouns that switch gender For nouns that aren't gender-specific, you take the masculine noun and change either the article alone or the article and the ending to make the noun feminine. This change can play out in several ways, depending on the spelling of the masculine noun. <u>Table 2-6</u> breaks down the possibilities.

Table 2-6	Making Masculine Nouns Feminine		
Masculine	Ending Change	Masculine Noun	Feminine Noun
-0	Change -o to -a	l'amico (friend), il figlio (son), lo zio (uncle), il lupo (male wolf)	l'amica (friend), la figlia (daugh- ter), la zia (aunt), la lupa (female wolf)
-ista, -cida, sometimes -e	None; only article changes	il giornalista (male journalist), l'omicida (male killer), il nipote (grandson; nephew)	la giornalista (female journal- ist), l'omicida (female killer), la nipote (grand- daughter; niece)
-tore	Change -tore to -trice	l'imperatore (emperor), l'attore (actor), il pittore (male painter)	l'imperatrice (empress), l'attrice (actress), la pittrice (female painter)
-e (many profes- sions; animals)	Change -e to -essa	il principe (prince), lo studente (male student), il leone (lion), l'elefante (male elephant)	la principessa (princess), la studentessa (female student), la leonessa (lioness), l'elefantessa (female elephant)

Some names of professions or people's titles change the final **-e** to **-a**, such as **il cameriere** (*waiter*), **la cameriera** (*waitress*), **il signore** (*gentleman*; *Sir*), and **la signora** (*lady*; *Madam*; *Ms*.). There's neither rhyme nor reason to why these nouns take **-a** instead of **-essa**, except, perhaps, ease of pronunciation — camerieressa sounds horrible.

And newly invented words take either **-essa** or **-a,** like **l'avvocato** (*male lawyer*), **l'avvocatessa** (*female lawyer*), **l'architetto** (*male architect*), and **l'architetta** (*female architect*). How do you know whether a word is new? Practice and a dictionary.

Nouns used for both males and females Some masculine nouns can refer to females, and some feminine nouns can refer to males. Nouns that are always masculine, regardless of the gender of the animal or person described include il pavone (peacock), il serpente (snake), and il cicerone (tour quide).

Some nouns that are always feminine, regardless of the gender of the animal or person described, are **la tigre** (*tiger*), **la volpe** (*fox*), and **la spia** (*spy*).

To distinguish between male and female animals, add the words **maschio** (*male*) and **femmina** (*female*) to the basic noun: **la volpe maschio** (*male fox*) **la volpe femmina** (*female fox*) **li serpente maschio** (*male snake*) **li serpente femmina** (*female snake*) Moving from Singular to Plural: Basic Rules As in English, Italian nouns can become plural by changing the ending, and the plural of nouns varies depending on the ending of the singular. <u>Table 2-7</u> illustrates the regular patterns.

Table 2-7	Regular Plural Noun Endings		
Masculine Singular	Masculine Plural	Feminine Singular	Feminine Plural
-o: gatto (cat)	-i: gatti (cats)	-a: casa (house; home)	-e: case (houses; homes)
-e: pesce (fish)	-i: pesci (fish[es])	-e: chiave (key)	-i: chiavi (keys)
-a: problema (problem)	-i: problemi (problems)		

Plural and singular nouns share some of the same endings, so it may be difficult to tell the number and gender of a noun such as **sere**; after all, **-e** is an ending for feminine plural nouns, masculine singular nouns, and feminine singular nouns. If the noun comes with the article, you know at once: **Le sere** is the feminine plural of **la sera** (*evening*). If the context doesn't help you, consult a dictionary (check out <u>Appendix B</u> for an Italian-English minidictionary). Dictionaries list nouns in their default form, usually the masculine singular form. You can use trial and error until you find the right noun.

Some nouns have both a masculine and a feminine plural, but there's no rule establishing which meaning is associated with which gender. You pick up on these variations as you encounter them in context. Here are some examples:

Singular	Masculine Plural	Feminine Plural
il braccio	i bracci (wings; branches)	le braccia (body arms)
il membro	i membri (members)	le membra (limbs)
l'osso	gli ossi (animal bones)	le ossa (human bones)

Making Exceptions to the Basic Rules on Number With language, nothing's ever quite as simple as it may seem. When you get a rule or pattern, you have to accept the fact that languages can't be rationalized beyond a certain point. This section contains the many exceptions to those rules related to nouns and number.

Changing more than just the ending Some groups of nouns don't change only the last vowel when you turn them into the plural but rather the entire last syllable. Other nouns switch genders. Check out the following rules:
Nouns ending in -co, -go, -ca, and -ga, which have a hard sound in the singular, add an h before the suffix of the plural to preserve it. See these examples: cuoco (cook) cuochi (cooks) fungo (mushroom) funghi (mushrooms) barca (boat) barche (boats) strega (witch) streghe (witches) The most important words that are exceptions to this rule are medico (physician), medici (physicians); amico (friend), amici (friends); and nemico (enemy), nemici (enemies). However, the feminine versions — amica

(girlfriend) and nemica (female enemy) — do become amiche (girlfriends) and nemiche (female enemies). Other words, such as chirurgo (surgeon), chirurghi/chirurgi (surgeons) and stomaco (stomach), stomachi/stomaci (stomachs), can have either ending.

- Nouns ending in -cia or -gia accented on a syllable that isn't the last one add -e if the last syllable is preceded by a consonant, and they add -ie if the last syllable is preceded by a vowel. For example: provincia (province) province (provinces) spiaggia (beach) spiagge (beaches) camicia (shirt) camicie (shirts) valigia (suitcase) valigie (suitcases) Nouns that end in -cia or -gia, accented on the i, form the plural by adding -ie, for example allergia (allergy) becomes allergie (allergies). However, be aware that the accent isn't marked in Italian, so you have to figure out which nouns are accented on the i as you go along.
- Nouns ending in **-io** take **-ii** in the plural if the accent falls on the **i** and take only **-i** if the accent falls on a preceding syllable (the accent isn't marked). Here are a couple examples: **pendio** (*slope*) **pendii** (*slopes*) **viaggio** (*trip*) **viaggi** (*trips*) If nouns end in **-ia**, the plural is regular; for example, **biglia** (*pinball*) becomes **biglie** (*pinballs*).
- ✓ Some nouns change gender from the singular to the plural. The following words are among the most frequently used: il dito (finger; toe) le dita (fingers; toes) l'uovo (egg) le uova (eggs) il ginocchio (knee) le ginocchia (knees) il braccio (arm) le braccia (arms) Changing only the article Some nouns are invariable, so you need to check the article to find out whether they're used in the singular or in the plural form. Some common examples include the following: ✓ Masculine nouns: cinema, brindisi, caffè, film, re ✓ Feminine nouns: radio, metropoli, città, serie, gru, virtù, novità, possibilità Using nouns only in the singular or the plural You can use some nouns only in the singular or only in the plural. Following are some categories of singular nouns, along with some examples: ✓ Abstractions: il coraggio (courage), la fede (faith) ✓ Chemical elements and metals: l'oro (gold), il rame (copper) ✓ Some festivities: il Natale (Christmas), la Pasqua (Easter) ✓ Foods: il grano

fame (*hunger*), **la sete** (*thirst*), **il sangue** (*blood*) When used in the plural, nouns such as **i vini** and **le acque minerali** mean *kinds of wine* and *kinds of mineral water*, respectively; **le fedi** means *confessions*.

Following are some categories of nouns used in the plural, along with some examples: Objects that come in pairs (often preceded by **un paio di . . .** [a pair of . . .]): **i pantaloni/un paio di pantaloni** (trousers/a pair of trousers), **gli occhiali/un paio di occhiali** (eyeglasses/a pair of eyeglasses), **le forbici/un paio di forbici** (scissors/a pair of scissors) Sets: **i piatti** (dishes), **gli spiccioli** (coins; change), **le dimissioni** (resignation) Nouns that come in the plural from Latin: **le nozze** (nuptials), **le ferie** (paid vacation days), **le tenebre** (darkness) Deciding When to Include an Article When you're confident in your knowledge of nouns as they relate to gender and number, you can move on to when and how to use articles and nouns together. Deciding when to use the indefinite article is easier because people use it in similar ways in English and Italian. Also, all you need to know is that you're singling out one item among many; for example, **Un cane abbaia** (A doq is barking).

Becoming confident in using the definite article is more challenging than choosing when to use the indefinite. The following sections indicate the instances when the use of each type of article is correct and the few when it's definitely incorrect.

When (and when not) to use a definite article

Deciding when and when not to use the definite
article is a tricky topic in both Italian and English.

One rule of thumb is that Italian uses the definite
article much more than English. For example, Italian
uses articles before foods (il pane [bread], la mela
[apple]), before body parts (il braccio [arm] le dita
[finger]), before dates (il 25 aprile [April 25]), before

titles (il professor Baldini [Professor Baldini]), and before abstract nouns (la forza [strength]). It also uses the article before possessive adjectives (la mia borsa [my handbag]) and family members when referred to in the plural (le mie sorelle [my sisters]).

People

You use Italian articles when referring to a professional (**il dott. Cecconi**) or before a female name to express affection and familiarity (**la Elena**), but not when addressing someone directly. For example, you use the article when you say **Ho visto il dott. Cecconi martedì sera** (*I saw Dr. Cecconi on Tuesday evening*), but you don't use it when you say **Buon giorno, dott. Cecconi** (*Good morning*, *Dr. Cecconi*).

Places

You use the Italian definite article with the following geographical features:

Mountains, rivers, and lakes: le Alpi (the Alps), il Monte Bianco (Mont Blanc), il Po (the Po River), il (lago di) Garda (Lake Garda), il lago

Michigan (Lake Michigan) Many large islands and archipelagos: la

Sicilia (Sicily), l'Inghilterra (England), le Bahamas (the Bahamas); but skip the article for Long Island (Long Island) and Cuba (Cuba) Regions and states: il Lazio (the Lazio region), la Puglia (Apulia), la California (California) Nations (singular or plural) and continents: l'Italia (Italy), gli Stati Uniti (the United States), l'Asia (Asia) Italian doesn't use the definite article before names of cities and most small islands: Bologna, Roma (Rome), New York, Capri, Malta.

The rules for articles change when using prepositions and idiomatic expressions. With idiomatic usage, you don't use an article with a preposition unless the object of the preposition is modified and the preposition is contracted. For example, you don't use an article when you say **Vado in Italia** (*I'm going to Italy*), but you do use an article when you say **Vado nell'Italia centrale** (*I'm going to central Italy*).

Things

Use the definite article with the following things: Countable plural nouns: **Le scimmie e le mucche sono mammiferi** (Literally: *Monkeys and cows are*

mammals).

- Uncountable nouns: **il sale** (*salt*), **lo zucchero** (*sugar*), **l'acqua** (*water*). In English, uncountable nouns take the definite article only when you mean a type of or a portion of something, as in **Mi passi il sale, per favore?** (*Can I have the salt, please?*); but when you talk (in English) about salt, sugar, water, and so on in general, you use neither the definite nor the indefinite article. In Italian, you have to use the definite article.
- ✓ Possessive adjectives and pronouns: La nostra macchina è rossa (Our car is red); La macchina rossa è la nostra (The red car is ours).
- ✓ Firms, institutions, and clubs: la General Motors (General Motors), la Chiesa (the Church), la Roma (Roma Football Club).
- ✓ Abstractions: La tolleranza è fondamentale in democrazia (*Toleration is fundamental in democracies*).

When (and when not) to use an indefinite article Although Italian uses the indefinite article much the same as English does, in some situations where an indefinite article is appropriate in English, Italian leaves it out. Consider the following situations where you'd leave out the indefinite article: When using a noun as a qualifier of the subject after the verbs essere (to be): Mia madre è vedova (My mother is a widow); Suo fratello è medico (Her brother is a physician).

✓ In exclamations introduced by **che** and **quanto** (how): **Che uomo coraggioso!** (What a courageous man!)

Chapter 4

Adjectives, Adverbs, and Comparisons In This Chapter

Coordinating nouns and adjectives Locating the best spots in a sentence for adjectives Creating adverbs and putting them in the proper spot Establishing comparisons and rankings

If you say **Marina ha una casa grande** (*Marina has a big house*) or **Marina ha una casa piccola** (*Marina has a small house*), all that changes is one word, but you're saying two very different things. **Grande** (*big*) and **piccola** (*small*) are adjectives that convey qualities of people, animals, objects, and situations. In Italian, as in English, you employ adjectives with nouns, names, and pronouns.

Adverbs are a part of speech that helps you describe actions. In both Italian and English, adverbs are invariable, which means that you don't need to match them to the words they modify. You can add an adverb to qualify a verb, an adjective, a noun, a sentence, and even another adverb. For example, if you say **È molto presto** (*It's very early*), you're using two adverbs — **molto** and **presto** — together.

In using adjectives and adverbs, you may want to establish comparisons and rankings between two or more things or people. Consider these examples: **Gianni è alto come Umberto** (*Gianni is as tall as Umberto*); **Pino è il più alto della classe** (*Pino is the tallest in his class*); and **È arrivata più tardi del solito** (*She arrived later than usual*).

This chapter explains the various endings adjectives can have as well as the differences between masculine and feminine, singular and plural adjectives and how to match them to the words they refer to. It also talks about where to place adjectives in the sentence. As for adverbs, this chapter explains the difference between original and derived adverbs and how to form the latter. It also gives you suggestions for their placement in sentences. The chapter wraps up with coverage of comparatives and superlatives, helping you figure

Matching Adjectives to Nouns in

Gender and Number In Italian, you must match adjectives in gender and number to the nouns they modify. You need a masculine singular adjective with a masculine singular noun, a feminine singular adjective with a feminine singular noun, and so forth. For example, Maria + bello → Maria è bella (Maria is beautiful).

Note: A few adjectives are invariable; they have only one form. See the most important ones in the later section "<u>Invariable adjectives</u>."

When you match an adjective and a noun, you may end up with two words with the same ending, as in **Il cavallo è piccolo** (*The horse is small*), or you may not, as in **Il cavallo è intelligente** (*The horse is smart*). If you check the possible endings of nouns listed in <u>Chapter 2</u> in Book III and look at the possible endings of adjectives listed in this chapter, you can come up with several combinations. (This is a good exercise for you to practice your mastery of noun-adjective endings and combinations.) To come up with the right match, you must consider the gender of the noun and then choose the gender of the adjective. For

example, if you choose the feminine noun **penna** (*pen*) and the adjective **verde** (*green*), the right combination is **penna verde** (*green pen*); if you choose the noun **quaderno** (*notebook*), which ends in **-o**, and the adjective **verde** (*green*), which ends in **-e**, the right combination is **quaderno verde** (*green notebook*) because the adjective **verde** has one ending for both the masculine and feminine genders.

Adjectives fit into one of three categories, depending on how they change to match a noun's gender and number.

- ✓ Regular adjectives vary in their endings depending on gender (masculine or feminine) and/or number (singular or plural). Regular adjectives are clustered in three broad categories: Those with four endings (masculine and feminine, singular and plural) Those with two endings (singular and plural) Those with three endings, one for the singular (masculine and feminine) and two for the plural ✓ Irregular adjectives change the spelling of several letters, not just the last one, especially when going from singular to plural.
- ✓ **Invariable adjectives** are few and far between; you don't need to change their ending when you match them to the words they describe.

The following sections are organized according to the categories in the preceding list. When you finish them, you should be able to take an adjective you've never seen before and place it in the proper group just by looking at its ending. When in doubt, as usual, consult a dictionary.

Regular adjectives Regular adjectives are those that modify only the last letter to change either gender and number or only number. <u>Table 4-1</u> shows the possible variations and some example adjectives.

Table 4-1	Variations of Reg	gular Adjective Er	ndings
Type of Noun	Four Endings: -o, -a, -i, -e	Two Endings: -e, -i	Three Endings: -a, -i, -e
Masculine sin- gular (MS)	piccolo (small; short)	intelligent <u>e</u> (intelligent)	egoist <u>a</u> (<i>selfish</i>)
Feminine singu- lar (FS)	piccol <u>a</u>	intelligent <u>e</u>	egoist <u>a</u>
Masculine plural (MP)	piccol <u>i</u>	intelligent <u>i</u>	egoist <u>i</u>
Feminine plural (FP)	piccol <u>e</u>	intelligent <u>i</u>	egoist <u>e</u>

When used after a noun, **bello** (*beautiful*) and **buono** (*good*) are regular adjectives with four possible endings. When used before a noun, though, they don't take the same endings as all other adjectives ending in -o. Instead, they follow these rules: **Bello** follows the rules of the definite article: • Use **bel** before a singular masculine noun that starts with one or more consonants (exceptions follow): **bel treno** (*beautiful train*); use **bei** with the same kinds of nouns in the plural: **bei treni** (*beautiful trains*).

- Use **bello** before a singular masculine noun starting with **gn-**, **pn-**, **ps-**, **s** + consonant, **z-**, **x-**, or **y-**: **bello spazio** (*beautiful space*); use **begli** with the same kinds of nouns in the plural: **begli spazi** (*beautiful spaces*).
- Use **bell'** before a singular masculine noun starting with a vowel: **bell'orologio** (*beautiful watch*); use **begli** with the same kinds of nouns in the plural: **begli orologi** (*beautiful watches*).
- Before a singular or plural feminine noun, use **bella** and **belle: bella ragazza** (*beautiful girl*), **belle ragazze** (*beautiful girls*).
- **▶ Buon** follows the rules of The indefinite article when used with singular nouns: For example, before a singular masculine noun that starts with a vowel or consonant, use **buon: buon anno** (*good year*), **buono sconto** (*good discount*), **buona fortuna** (*good luck*), and **buon'amica** (*good friend*).
 - The definite article when used with plural nouns: Used with plural nouns, it works as a four-ending adjective, so you'd say: **buoni zii**

(good uncles), buone famiglie (good families).

See <u>Chapter 2</u> of Book III for details on the rules of definite and indefinite articles. The later section "<u>Putting adjectives in their place</u>" explains where to use adjectives properly.

Irregular adjectives When forming plurals, irregular adjectives modify more letters than just the last one, usually to preserve the soft or hard sound of the singular masculine, as in bianco, bianca, bianchi, bianche (white). But many times, the variations from the norm are accidents of history, for which the reasons are unknown. Table 4-2 breaks down the ending changes for irregular adjectives, with examples.

Table 4-2 Variations of Irregular Adjective Endings

Type of Singular Adjective to Start	What the Plural Ending Changes to	Examples
Two-syllable adjective ending in -co, -go, -ca, or-ga	-chi, -che, - ghi, -ghe	bian <u>co</u> (<i>white</i>) → bian <u>chi</u> bian <u>ca</u> → bian <u>che</u> lungo (<i>long</i>) → lung <u>hi</u> lung <u>a</u> → lung <u>he</u>

Type of Singular Adjective to Start	What the Plural Ending Changes to	Examples
Multi-syllable adjective with the accent on the second-to-last syllable and ending in-co or -ca	-ci, -che	simpati <u>co</u> (<i>nice</i>) → simpati <u>ci</u> simpati <u>ca</u> → simpati <u>che</u>
Multi-syllable adjective ending in -io or -ia	-i, -ie	necessar <u>io</u> (necessary) → necessar <u>i</u> necessar <u>ia</u> → necessar <u>ie</u>
Two-syllable or multi-syllable adjective preceded by a vowel and ending in -cio, -	-ci, -gi, -cie/- ce, -gie/-ge	sudi <u>cio</u> (<i>dirty; filthy</i>) → sudi <u>ci</u> sudi <u>cia</u> → sudi <u>cie</u> (or sudi <u>ce</u>)grig <u>io</u> (<i>gray</i>) → arinia → arinia (or arine)

A few adjectives are Invariable adjectives invariable, meaning that the ending remains the same regardless of how the noun changes in gender or number. Key invariable adjectives include the following: Fome adjectives for color: blu (blue), beige (beige), lilla/lillà (lilac), rosa (pink), turchese (turquoise), and viola (violet; mauve) - The word arrosto (roasted) - The mathematical qualifiers pari (even) and dispari (odd) - Adjectives taken from other languages: snob (snobbish), chic (chic), trendy (trendy), and bordeaux (burgundy) Associating One Adjective with More Than One Noun An adjective may refer to more than one person or thing, in three ways: With a plural noun (or name or pronoun), as *in* Le suore sono silenziose (The nuns are quiet) \sim With two separate nouns of different genders, as in Le piante e gli animali sono utili (Plants and animals are useful) - With one adjective referring to two different things that are singular and share the same gender, as in Il professore parla di letteratura e storia tedesca (The professor is talking about German

literature and history)



You need to decide the

adjective's gender and number so it matches the noun. Follow these guidelines: ✓ If you have one plural subject, the adjective should be in the plural and match the noun in gender (as explained earlier in this chapter). For example, I miei fratelli sono bassi (My brothers are short); Le mie sorelle sono basse (My sisters are short).

- ✓ If you have a masculine noun and a feminine noun, you choose the masculine plural adjective. For example, **Pietro e Luciana sono bassi** (*Pietro and Luciana are short*).
- ✓ If you don't know the gender, use the masculine. For example, [**Loro**] **Sono giovani** (*They are young*).
- ✓ If you have one adjective referring to two singular nouns of the same gender, choose the singular form of the adjective in the gender that matches the nouns. For example, in the following sentence, **romana** (*Roman*) matches the gender of the nouns **pittura** (*painting*) and **scultura** (*sculpture*): **Bianca è un'esperta di pittura e scultura romana** (*Bianca is an expert of Roman painting and sculpture*).

Putting Adjectives in Their Place In English, you place adjectives after verbs that indicate a status or a condition, such as to be or to feel, as you do in Italian; for example, Gina è contenta (Gina is happy). When you attach an adjective to a noun, though,

in English you place it before the noun to which it refers, as in a blue sky. In Italian, you usually do the opposite, as in Hanno scritto dei libri importanti (They've written important books).

However, you place some commonly used adjectives before the noun. For example, you say **Hanno una bella casa** (*They have a beautiful house*), even though everyone will understand you if you say **Hanno una casa bella.** The next section provides a list of the most important adjectives that take this placement.

In a few cases, the adjective changes meaning depending on whether you place it before or after the noun. For example, if you say **È un grand'uomo** (*He's a great man*), you mean something very different from **È un uomo grande** (*He's a big man*). You can find more on these adjectives in the later section "<u>Using placement to change an adjective's meaning</u>."

Recognizing the adjectives that come before nouns

Italian has some basic adjectives that you place before nouns, such as the following: > bello (beautiful) > brutto (ugly) > buono (good) > cattivo (nasty; evil) > breve (short; brief) > lungo (long) Using placement to change an adjective's meaning Some adjectives change meaning depending on whether you place them before or after the nouns they qualify. For example, if you say Ho rivisto un caro amico (I saw a dear friend again), caro means dear to

your heart; but if you say È un negozio caro (It's an expensive store), caro means expensive. Here's another example: Solo means lonely in Un uomo solo è spesso triste (A lonely man is often sad), and it means only in Sono le sole pesche che abbiamo (These are the only peaches we have). Table 4-3 lists the most commonly used adjectives of this sort.

Table 4-3 Common Adjectives That Change Meaning Depending on Placement

Adjective	Translation When Placed before the Noun	Translation When Placed after the Noun
caro	dear to one's heart	expensive
grande	great in spirit or deeds	big
piccolo	not important; minor	small
povero	pitiable	poor
solo	the only one	lonely
vecchio	of many years	old
nuovo	another	new

Forming Adverbs the Italian Way In Italian, adverbs add details and nuances by modifying verbs, adjectives, nouns, entire sentences, and other adverbs. Adverbs can radically change the meaning of what you're saying; for example, Lia si comporta bene (Lia

behaves well) as opposed to Lia si comporta male (Lia behaves badly). Adverbs are invariable in the sense that they have neither gender nor number, so you don't have to worry about coordinating them to the words they modify.

In Italian, adverbs fall into two categories: **Original:** These adverbs aren't derived from other words, and they vary widely.

✓ Derived: These adverbs are derived from adjectives.

Original adverbs Original adverbs don't have a fixed form, so you're forced to simply learn them as you go. Here are some important adverbs to remember:
abbastanza (enough)
adesso/ora (now)
anche
(also)
ancora (still; yet)
bene (well)
davvero
(really)
domani (tomorrow)
fa (ago)
già
(already)
ieri (yesterday)
mai/non ... mai (ever; never)
male (badly)
no (no)
non (not)
oggi
(today)
presto (soon; early)
purtroppo
(unfortunately)
sempre (always)
sì (yes)
spesso
(often)
subito (at once; right away)
tardi (late)

Some adjectives play the role of adverbs. To use

them as adverbs, you always use the masculine singular form. For example, Sandro e Marco corrono piano (Sandro and Marco run slowly). These adverbs can only qualify verbs, adjectives, and other adverbs (or sentences) because when you apply them to nouns, names, and pronouns, their "nature" as adjectives takes over and you need to coordinate them with the words they refer to. So you'd say Sandro e Marco sono corridori veloci (Marco and Sandro are fast runners).

Key adjectives that you can use as adverbs include: chiaro (clear; light in color) comodo (comfortable) duro (hard; tough) forte (strong) giusto (right) leggero (light) molto (very; much) parecchio (a lot) poco (little) quanto (how; how much) sicuro (sure) solo (alone; only) tanto (so; so much) troppo (too) veloce (fast) vicino

(*near*) Derived adverbs You form most derived adverbs by taking the singular form of an adjective and adding **-mente** (the equivalent of *-ly* in English) to it. Here are the basic rules for forming these adverbs, followed by some examples: ✓ If the adjective ends in **-o**, you add **-mente** to the feminine singular form of the adjective. For example, **curioso** (*curious*) → **curiosamente** (*curiously*).

- ✓ If the adjective ends in -e, you add -mente to that adjective. For example, dolce (sweet) → dolcemente (sweetly).
- ✓ If the adjective ends in -e but the -e is preceded by -l or -r, you drop the -e before adding -mente. For example, normale (normal) → normalmente (normally); celere (rapid) → celermente (rapidly).

Finding a Place for Adverbs



general, you place most adverbs close to the words they modify — that is, before the adjective and the noun and after the verb (in both its simple and compound forms). Here are a few examples (note that the adverbs are spesso and molto): Roberto gioca **spesso a golf.** (Roberto plays golf often.) Mi è piaciuto molto il concerto. (I liked the concert a lot.) Exceptions to the general rule are the simple adverbs appena (just), ancora (yet; still), già (already), and mai (ever), and the compound adverbs non . . . mai (ever; never), non . . . ancora (not yet), and non . . . più (no more; no longer). The following guidelines explain where to place them: ~ With a compound verb

composed of an auxiliary and a past participle, you place the simple adverbs listed previously between the auxiliary and the past participle, as in Il film è già finito (The film has ended already). For more about compound verbs, see Book V.

If you have a verbal form consisting of a modal auxiliary and a verb in the infinitive, you place the adverb between the two verbs, as in **Volete ancora venire?** (*Do you still want to come?*).

✓ With compound adverbs, non precedes the verb, and mai/ancora/più follows it. For example, Non mangio più il sushi (I don't eat sushi anymore).

If the verb is in a compound form or is accompanied by a modal auxiliary, you place the second word of the adverb between the two verbs, as in **Non ho ancora mangiato il dolce** (*I haven't eaten dessert yet*).

Ancora means *yet* or *still*, but it also means *some more* or *again*. Regardless of meaning, its placement in the sentence remains the same. Here are a few examples: È ancora presto per telefonargli. (*It's still too early to call him.*) Vuoi ancora del gelato? (*Do you want some more ice cream?*) The adverb sempre, however, can go either between or after components of a compound tense or verbal form, without any change in meaning. For example, Ha sempre giocato con lei and Ha giocato sempre con lei both mean *He's always played with her*.

You have more freedom in placing all other adverbs, depending on what you want to emphasize. You can say **Improvvisamente**, se ne andarono

(*Suddenly*, *they left*) or **Se ne andarono improvvisamente** (*They left suddenly*). As usual, when it's a matter of emphasis and style, no precise rules exist. Notice where they're placed when reading and try different options when writing.

Making Comparisons In general, you make three kinds of comparisons in Italian:
Italian:
Those of equality (as pretty as her mother)
Those of inequality (more rich than smart; less tall than his father)
Those called comparatives, and relative or absolute superlatives (better, worse, the best, the very worst).

Each sort of comparison uses specific adverbs and forms in its own idiosyncratic way.

Comparisons of equality Comparisons of equality use adverbs to say that two (or more) things or verbs being compared are equal. You use così . . . come (as . . . as) or tanto . . . quanto (as much . . . as) to make such comparisons. These constructs, however, are becoming uncommon, and you frequently leave out così and tanto because they're understood rather than voiced.

✓ The così . . . come construction puts così often before an adjective or a verb; an adjective, a pronoun, or a noun follow come.

Quel ragazzo è [così] bello come suo padre. (That boy is as handsome as his father.) Questa nuova casa non è [così] comoda come quella vecchia. (This new house isn't as comfortable as that old one.) Lei è [così] vecchia come lui. (She is as old as him.) Lui è [così] dotato come Leonardo. (He is as gifted as Leonardo.) Mi piace [così] mangiare come dormire. (I like eating as much as sleeping.) È importante [così] studiare come divertirsi. (It is as important to study as to have fun.)

Tanto, from the tanto... quanto way of stating comparison, also must precede an adjective or a verb. You can also leave out tanto.

Laura è [tanto] simpatica quanto sua sorella. (Laura is as nice as her sister.) La nostra casa è [tanto] vecchia quanto la vostra. (Our house is as old as yours.) Il liceo è [tanto] famoso quanto l'università. (The high school is as famous as the university.) Woody Allen può [tanto] dirigere un film quanto recitare. (Woody Allen can direct a movie as well as he can act.) Comparisons of inequality With comparisons of inequality, you say that something is più (more) or meno (less) big, small, numerous, whatever, than something else: più grande (more grand), meno simpatico (less nice), più case (more houses), meno ponti (fewer bridges).

You can also use *than* when making comparisons of inequality; for example, **Lei è più alta di suo fratello** (*She is taller than her brother*) and **Ci sono più bambini che adulti** (*There are more children than adults*). *Than* is translated as **di** or **che,** depending on what you're comparing.

✓ If you're comparing two distinct things or people, you use di.

Il gatto è più giovane del cane. (*The cat is younger than the dog.*) Here you're comparing two things, a cat and a dog, so you use **di.**

Le tue ricette sono più buone di quelle nel libro. (*Your recipes are better than those in the book*.) You're comparing your recipes to those in the book — two things — so you use di to mean *than*.

L'italiano è più bello dell'inglese. (*Italian is prettier than English.*) Again, you're comparing two things — Italian and English — so you use **di** to mean *than*.

✓ To comment on one thing and compare two characteristics or properties of that one thing, you use **che** to mean *than*.

Firenze ha meno abitanti che turisti. (*Florence has fewer inhabitants than tourists.*) È più bello che intelligente. (*He is more handsome than [he is] smart.*) Mi piace più leggere che guardare la televisione. (*I like reading more than [I like] watching television.*) All three sentences have single subjects: **Firenze** (*Florence*), **lui** (*he*), and **io** (*I*). In each case, you're discussing one thing or person, and comparing things about that person or thing.

You can follow *than* with a conjugated verb as well. If you want to say, for example, that Venice is cleaner than you thought, that is, following *than* with a conjugated verb (*I thought*), then you say **Venezia è più pulita di quel che credevo.** Here are a couple of additional examples: **I gatti sono più simpatici di quel che mi hai detto.** (*The cats are nicer than you told me.*) **II museo è meno vicino di quel che sembrava.** (*The museum is less near than it seemed.*) The best and the worst: Superlatives Just as in English, in Italian you can rank objects to establish which one is the highest or the lowest in a series or group. And you can declare that one object is excellent at something even if you don't compare it with anything else.

To rank objects as the highest or lowest when the second term is a noun or pronoun, you use **il più/il meno . . . di/in** (*the most/least* . . . *of/in*). You match the adjective with the noun that it refers to.

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Luciano è il più alto dei figli. (*Luciano is the tallest of the children.*) **Marta è la meno agile della squadra.** (*Marta is the least agile on the team.*) The absolute superlative expresses the greatest degree of an adjective or an adverb, as in **I ragazzi sono lentissimi** (*The boys are very slow*). In English, you convey it by adding *very, much, by far, incredibly, amazingly*, and so on to an adjective or an adverb.

To express the absolute superlative in Italian, you modify adjectives by dropping the final vowel and adding **-issimo**, **-issima**, **-issimi**, or **-issime**; for example, **gentile** \rightarrow **gentilissimo** (*very kind*) and **alto** \rightarrow **altissimo** (*very tall*). When the adjective or adverb ends in **-i**, you add only **-ssimo**. For example, **tardi** \rightarrow **tardissimo** (*very late*). As usual, you coordinate the adjective to the noun in gender and number.

Quei vestiti sono carissimi. (Those dresses are very expensive.) Torno a

casa prestissimo. (*I'll be coming home very early.*) When you want to convey a superlative less emphatically, in Italian you can add **molto** or **assai** (*very*). Despite the fact that **molto** and **assai** mean *very*, the phrase **molto grande** means *large*, *big*, or *rather big* instead of *very large*, which translates to **grandissimo.**

For some emphasis, you also have the option of repeating a short adjective or adverb, like **grande** grande or **presto** presto (with no comma between them). For example, **Le diede un abbraccio forte forte** (*She gave her a really strong hug*). You typically don't do this with long words because it doesn't sound good.

Special comparatives and superlatives In Italian you have two ways of saying that someone has più (more) or meno (less) of the qualities expressed by the adjectives buono (good), cattivo (bad), grande (big), and piccolo (small; little). You can add più or meno to the adjective, or use special words, as listed in Table 4-4.

Table 4-4	•	and Superlatives vith Special Form	
Adjective	Comparatives	Relative Superlatives	Absolute Superlatives
buono (good)	più buono, migliore (<i>better</i>)	il più buono, il migliore (the best)	buonissimo/ ottimo (very good)
cattivo (bad)	più cattivo, peg- giore (<i>worse</i>)	il più cattivo, il peggiore (the worst)	cattivissimo/ pessimo (very bad)
grande (great; big)	più grande, mag- giore (greater; bigger; major; older)	il più grande, il maggiore (the greatest; the biggest; the maximum; the oldest)	grandissimo/ massimo (very big; maximum)
piccolo (small)	più piccolo, minore (smaller; lesser; younger)	il più piccolo, il minore (the smallest; the least; the youngest)	piccolissimo/ minimo (very small)

With the adverbs **bene** (*well*), **male** (*badly*), **molto** (*much*), and **poco** (*little*), you only have special forms to express the comparatives and superlatives of these qualities, listed in <u>Table 4-5</u>.

Table 4-5 Comparatives and Superlatives of Adverbs with Special Forms

Adverb	Comparative	Absolute Superlative
bene (well)	meglio (better)	benissimo (very well)
male (badly)	peggio (worse)	malissimo (very badly)
molto (very; much)	più (more)	moltissimo (mostly)
poco (too little)	meno (less)	pochissimo (very little)

In all other respects, you use these special forms as you use the other -comparatives.

Umberto è il più grande dei fratelli or Umberto è il fratello maggiore. (Umberto is the oldest of the siblings.) Penso che il parmigiano sia migliore della fontina or Penso che il parmigiano sia più buono della fontina. (I think that parmesan is better than fontina.)

Chapter 6

Demonstrative, Indefinite, and Possessive Qualifiers In This Chapter

- ▶ Indicating people and things with "this" and "that"
- Using indefinite words as adjectives or pronouns Expressing who something belongs to with possessive qualifiers

When you want to point to someone or something because you want to make sure that you and your listener or reader are on the same wavelength, you can use a special set of words that help you be specific: words such as this, some, and my. You can add them to names, nouns, and pronouns, as in **Quel corso** di filosofia è difficile (That philosophy course is difficult). Or you can use them by themselves as pronouns, as in **Il nostro viaggio è stato magnifico.** E il vostro? (Our trip was great. And yours?) You have at your disposal different kinds of "pointers," which are the topic of this chapter: Demonstrative qualifiers, such as **questo** (*this*) and **quello** (*that*), as in **Questa è una bella bambola** (*This is a beautiful doll*) / Indefinite words, such as **alcuni** (some) and **nessuno** (anyone), as in **Non ho parlato con nessuno** (*I didn't talk to anyone*) **/** Possessive pronouns and adjectives, such as mia and la mia (my; mine), as in Questa borsetta è mia! (This purse is mine!) and **Hai visto la mia gatta?** (*Did you see my cat?*) This chapter points out similarities and differences between Italian and English in the use of these qualifiers, tells you how to match them to the words they refer to, and explains how to express that you're talking about part of a larger set, as in **Molti dei miei studenti sono ammalati** (Many of my students are sick).

Pointing to Something with Questo and Quello The demonstrative qualifiers

questo (this) and quello (that) are words you use to point to people, things, and situations. You can use them as adjectives or pronouns. They function as adjectives when you add a noun afterward. They function as pronouns when they refer to a noun, name, or pronoun you've already mentioned.

When you use either **questo** or **quello**, you coordinate it in gender and number with the person or thing to which it refers. **Questo** follows the role of the "four ending adjectives" (-o for masculine singular, -i for masculine plural, -a for feminine singular, and -e for feminine plural) while **quello** follows the definite article, as in the following examples: questo libro (this book) questa casa (this house) questi turisti (these tourists) queste montagne (these mountains) quel tappeto [il tappeto] (that rug) quella cornice [la cornice] (that frame) quello specchio [lo **specchio**] (that mirror) **quei ragazzi** [i ragazzi] (those boys/young men) quelle attrici [le attrici] (those actresses) quegli orologi [gli orologi] (those watches) When you use either as an adjective followed by a noun, besides gender and number you need to choose the spelling of its ending depending on the vowel or consonant of the word that follows, as you do with the definite article. So, for example, you say **quell'alta torre** (that high tower), but quella torre alta (that high tower). See Chapter 2 in Book I for details.

Demonstrative qualifiers mean exactly the same in Italian and English, with the following exceptions when it comes to using **questo** and **quello** as pronouns: ✓ You use the form **quelli** (*those ones*) only as a pronoun: **Quelli non vogliono pagare il conto.** (*Those [people] don't want to pay the bill.*) When you refer to a group of females only, you use **quelle** (*those ones*), which is the regular plural of **quella.**

✓ You can use **questo** or **quello** reinforced with the adverbs of place qui/qua (here) for questo or lì/là (there) for quello. You can point to a thing: **Questo qui è il mio quaderno.** (*This [one] is my notebook.*) When you employ them to point to a person, you often do it to convey a negative nuance: Non ti fidare di questa qui. (Don't trust this one.) Non parlare a **quello là.** (*Don't talk to that one.*) **/** You can add an adjective to **questo** or quello instead of repeating a noun and an adjective, as shown in this question and answer: Vuoi la giacca blu o quella verde? (Do you want the blue or the green jacket?) **Quella verde.** (The green one.) Conveying Something Indefinite This section shows you indefinite words that you can use as adjectives or as pronouns and indefinite words that you can use only as pronouns. Here, you also see how indefinite words can help you indicate a part of a larger whole, as in the following example: Molti di noi **non gli hanno creduto** (Many of us didn't believe him). **Molti** (many) is the part, and the larger whole is **noi** (*us*). SEMEMBER

Mind that in Italian indefinite adjectives and pronouns are often singular even though they may convey either a singular or a plural meaning. An example is the adjective **qualche** (*some*) (which never changes its ending), as in the phrase **Abbiamo ancora qualche dubbio** (*We still have some doubts*). Another example is the pronoun **chiunque** (*anyone*): **Sono disposto a discutere della questione con chiunque!** (*I'm willing to discuss that issue with anyone!*) Indefinite words used as adjectives or pronouns <u>Table 6-1</u> lists indefinite words that can be used as adjectives or pronouns and indicates which ones \checkmark You can employ only in the singular, the plural, or both.

✓ Are invariable, which means that they come in only one form no matter the gender and number of the person or thing to which they refer. If they're singular (which is almost always the case), you conjugate the verb

in the third person singular. If the verb is in a compound form, which includes the past participle, you use the past participle in the masculine singular — unless you're sure that the indefinite adjective or pronoun refers to a group of females.

✓ Vary in gender and number, ending in -o, -a, -i or -e; or only in number, ending in -e or -i. You match variable indefinites with the nouns to which they refer, as you do with describing adjectives.

Table 6-1			Indefinite Adjectives/Pronouns	djectives/Pr	sunouo		
Masculine Singular (Default)	Meaning as an Adjective	Meaning as a Pronoun	Use	Feminine Singular	Plural (M/F)	Examples	Notes
dell' dello,	some; any; a few	N/A	It's an indefinite article made of the preposition di (<i>of</i>) + the definite article. In the singular, it accompanies uncountable nouns.	della, dell'	dei, degli/ delle	Singular: Vorrei del pane . (I'd like some bread.) Plural: Vorrei delle pesche. (I'd like some peaches.)	Not to be confused with the same word meaning of the: Mi piace molto la crosta del pane. (I like the crust of the bread a lot.)
alcuno	not any	some; any; a few	In the plural it means some, a few, as in Sono venuti alcuni amici (Some friends came). In negative sentences, if you say Alcuni amici non sono venuti (Some friends didn't come), you mean that some came and others didn't. You use nessuno (no one) to say that no one came.	alcuna	alcune	Alcuni arrivano sempre tardi. (Some are always late.)	In the singular, it's used instead of nessuno, nessuno (no, no one) in writing negative sentences: Non ho alcun bisogno di aiuto. (1 don't need any help.)

Masculine Singular (Default)	Meaning as an Adjective	Meaning as a Pronoun	Use	Feminine Singular	Plural (M/F)	Examples Notes
qualche	a; some kind of; a few; any	N/A	It's invariable and used with countable nouns. When referring to "something" singular, it means uno, una (one; a; some kind of); when referring to "some-thing" plural, it means some.	qualche	N/A	Troverò qualche soluzione. (1'11 find a solution/ some kind of solution.) Qualche ragazzo si è offeso. (Some/A few boys were offended.)
ciascuno	each	each	It's used with countable nouns or to refer to them as a pronoun. It's used only in the singular form.	ciascuna	N/A	Ciascuna proposta verrà esaminata. (Each proposal will be examined.) Ciascuno può esprimere la propria opinione. (Everyone can express their opinion.)
ogni	еvепу; еасh	N/A	It's used with countable nouns and only in the singular form.	ogni	N/A	Ogni meda- glia ha il suo rovescio. (Every coin has a flip side.)

Masculine Singular (Default)	Meaning as an Adjective	Meaning as a Pronoun	Use	Feminine Singular	Plural (M/F)	Examples	Notes
qualunque	any	N/A	It's used with countable nouns and only in the singular form. It means any one you want/prefer.	qua- lunque	N/A	Telefona a qualunque ora. (You can call any time.)	
un certo	a; a certain	N/A	It's used with countable nouns. In the singular, you add the article un (MS) or una (FS); as a pronoun in the plural, it means those unspecified items or people.	certa	certi/	Devo finire certi lavori. (I need to finish certain jobs.) Ha telefonato una certa Signora Rossi. (A Mrs. Rossi called.) Certi sostengono che non c'è il surriscalda- mento globale. (Some people maintain that there is no globa!	Used without the article when followed by collec- tive singular words, such as gente (people)

Masculine Singular (Default)	Meaning as an Adjective	Meaning as a Pronoun	Use	Feminine Singular	Plural (M/F)	Examples	Notes
altro	[the; an] other	(the)	It's used also with the definite or indefinite article.	(l', un') altra	altri/ [le] altre	L'altro giorno pioveva. (It was raining the other day.) È passato un altro ragazzo a cercarti. (Another boy came looking for you.)	Used in various combinations: I'un, I'altro (each other; one another), I'uno I'altro (one the other), gli uni gli atlri (some ones the others; the ones the others)
nessuno	no	no one; nobody	It's used only in the singular form.	nessuna	N/A	Non vidi nes- suna bambina. (I saw no little girl.) (I didn't see any little girl.)	If used at the beginning of a negative sentence, non (not) is omitted: Nessuno ha telefonato. (No one called.)
molto	much; a lot	much; a lot	It's used with uncountable nouns in the singular and countable nouns in the plural.	molta	molti/ molte	Ha bisogno di molto zucchero? (Do you need a lot of sugar?) Hanno perso molte partite. (They lost a lot of games.)	

Masculine Singular (Default)	Meaning as an Adjective	Meaning as a Pronoun	Use	Feminine Singular tanta	Plura! (M/F)	Examples Notes	
	so many	so many so many	in subsertion in the singular and countable nouns in the plural.		tante	fatica! (She made such a big effort!) Abbiamo visto tante farfalle! (We saw [so] many butter- flies!)	
	too much; too many	too much; too many	It's used with uncountable nouns in the singular and countable nouns in the plural.	troppa	troppi/ troppe	C'è troppo zuc- chero. (There's too much sugar.) Abbiamo troppe barche. (We have too many boats.)	
	too little; few	few	When it means too little, it's used with singular, uncountable nouns; in the plural, it means few with plural, countable nouns.	poca	pochi/ poche	Ho poco vino. (I have too little wine.) Poche persone gli credono. (Only a few people believe him.)	

Masculine Singular (Default)	Meaning as an Adjective	Meaning as a Pronoun	Use	Feminine Singular	Plural (M/F)	Examples Notes
parecchio	a lot of; several	several	It's used with uncountable nouns in the singular and countable nouns in the plural.	parec- chia	parec- chi/ parec- chie	Ho ancora parecchio tempo. (1 still have a lot of time.) Hai ancora parecchi compiti da fare? (Do you still have several assignments to do?)
qualsiasi	whatever; which- ever	N/A	It's used with countable nouns and only in the singular form.	qualsiasi	N/A	Qualsiasi cosa dica, non gli credo. (Whatever he says, I don't believe him.)
tutto il	entire; whole; all	N/A	It's used with countable able and uncountable nouns. In the singular, it means the entire, the whole; in the plural, it means all.	tutta la	tutti i/ tutte le	Hanno consumato tutta la benzina! (They used the entire tank of gas!) Hai visto tutti i suoi film? (Have you seen all his/ her movies?)

In Italian, as in English, the indefinite adjectives/pronouns *both* and *either* are used only with plural, countable nouns. The most common

phrase is **tutti e due** (masculine)/**tutte e due** (feminine), but you also see **ambedue** (masculine/feminine) and **entrambi** (masculine)/**entrambe** (feminine), especially in writing.

Indefinite words used solely as pronouns <u>Table 6-2</u> lists some indefinite words that you can use only as pronouns. Most of these indefinite pronouns are singular and invariable, but they do convey a generic, singular or plural meaning. Look at the following example: Hai visto qualcuno? (Did you see someone?) Sì, ho contattato tre dottori. (Yes, I saw three doctors.)

Table 6-2	Indefinite Pronouns			
Masculine Singular (Default)	Feminine	Translation	Example	Notes
uno	ипа	one; someone	Ha telefo- nato una. (Someone/A woman called.)	
ognuno	ognuna	everyone; each; each one	Ognuno è contento. (Everyone is happy.)	It takes the verb in the singular but refers to a generic, singular or plural subject. Use the feminine when you refer to women only.
qualcuno	qualcuna	someone; somebody	Hai contattato qualcuno? (Did you contact someone?) Sì, ho contattato tre avvocati. (Yes, I contacted three lawyers.)	It takes the verb in the singular but refers to a generic, singular or plural subject. Use the feminine when you refer to women only.

chiunque	anyone; anybody	Chiunque avrebbe fatto ciò che hai fatto tu. (Anyone would've done what you did.)	It takes the verb in the singular but refers to a generic, singular or plural subject.
qualcosa	something; anything	Posso fare qualcosa per te? (Can I do something for you?)	Add altro (else) to qualcuno or qualcosa to translate someone else, something else: Chiediamo a qualcun altro (Let's ask someone else).
tutto	everything	Ada ha capito tutto. (Ada understood everything.) Hanno parlato di tutto. (They spoke about everything.)	It's used as the direct object of a sentence. When you use it as a subject, you need to add ciò: Tutto ciò è falso (All this is false).
niente, nulla	nothing	Niente serve quanto essere pazienti. (Nothing helps so much as being patient.)	Skip the adverb non (not) when you begin a sentence with niente/nulla.

In English nowadays, you use *everyone* to mean *all people*. You add third person plural possessive adjectives and personal pronouns, as in *Everyone thinks that his/her team is better*. In Italian, you can't use **ognuno** that way. You use **tutti** (masculine, plural), as in **Tutti pensano che la loro squadra sia la migliore** or **tutte** (feminine, plural) if you know the group includes only women.



To convey *whoever*, *whatever*, and *whichever*, you can use **// chiunque** + verb in the subjunctive, as in **Chiunque sia stato**, **lo scopriranno**

(Whoever did it, they'll find them) ✓ chiunque + di + noun/pronoun to refer to people, as in Chiunque sia stato di loro, lo scopriranno (Whoever did it, they'll find them) ✓ qualunque or qualsiasi + noun, as in Qualunque regalo tu le faccia, non sarà contenta (Whatever present you give her, she won't be happy); Puoi scegliere il gusto che vuoi (You may choose whichever flavor you want) Note: Chiunque, qualunque, and qualsiasi often require the verb in the subjunctive as shown in the preceding examples. See Chapter 6 in Book IV for details about the subjunctive.

Indefinite words that express a part of a set When you employ an indefinite pronoun, it often refers to part of a set. For example, in the sentence Alcuni di loro non verranno alla festa (Some of them won't come to the party), alcuni (some) is the indefinite pronoun and loro (of them) is the set. You can employ the following formulas using pronouns and other words to convey a part of a larger whole: ~ ognuno/ciascuno (each), chiunque (any), nessuno (none), qualcuno (any; some), or uno (one) + the preposition di (of) or tra (among) + the verb in the third person singular If there's a past participle, you leave it in the masculine, as in Qualcuno di voi ha scritto al giornale (Some of you wrote to the paper), unless you know that the group consists of only females. For example, Una delle ragazze si è fatta male (One of the girls got hurt).

[✓] alcuni (some; a few), molti (many; a lot of), parecchi (several), pochi (few), tanti (so many), or troppi (too many) + di or tra + the verb in the third person plural Alcuni di voi hanno chiesto un rinvio. (Some of you have asked for a postponement.) ✓ The indefinite article del, dello, della,

dell' (*some*) in the singular + nouns that are uncountable or indicate things in bulk, such as **acqua** (*water*), **vino** (*wine*), or **pioggia** (*rain*) **Vuoi del vino?** (*Do you want some wine?*)

The adverbial phrase **un po' di** (*a little of*) + uncountable concrete nouns or abstractions **Sì, vorrei un po' di vino, grazie.** (*Yes, I'd like some wine, thank you.*) **Ci vuole un po' di**

costanza. (*You need a little perseverance.*) You use **di** after an indefinite pronoun when an adjective follows: **Hai visto qualcosa di interessante alla mostra?** (*Did you see something/anything interesting at*

when you don't want to repeat the noun or pronoun representing a set already mentioned in a sentence with an indefinite pronoun, you can replace the set with the pronoun **ne** (of those; them), either placed before the verb or attached to the infinitive or the gerund. If you use a past participle or another adjective, you coordinate it with the word **ne** refers to: **Hai comprato delle banane?** (*Did you buy some bananas?*) **Sì, ma forse ne ho comprate troppe!** (*Yes, but maybe I bought too many [of those]!*) If you use **uno/nessuno** (one/none), the past participle takes the singular, coordinated in gender with the item you're talking about: **Hai visto i tuoi amici?** (*Did you see your friends?*) **No, non**

ne ho visto nessuno. (*No, I didn't see any [of them].*) You can employ any quantifier, not just indefinites, to express a part of a set. For example: **Hai comprato dieci borse?!** (*Did you buy ten handbags?!*) **No! Ne ho comprate due!** (*No! I bought two!*) Assigning Ownership with Possessive Qualifiers To assign ownership in English, you add a possessive adjective (*my* or *our*) to the object owned by referring to that object through a possessive pronoun (*mine* or *ours*) or by adding 's (or just the apostrophe) to the noun or name that conveys the owner. In Italian, you have three options: Add a possessive adjective to the owner, introduce the owner with the preposition **di** (*of*), or employ the idiomatic expression **essere di** + the owner's name, which means something like *to belong to*.

Unlike in English, in the third person singular Italian, the possessive adjective or pronoun doesn't convey whether the owner is male or female. That

information is clarified only by the context of the sentence; for example, **la sua gatta** can mean *his/her cat*.

<u>Table 6-3</u> lists possessive adjectives and pronouns, which are identical in Italian, along with the corresponding definite articles.

Table 6-3 Possessive Qualifiers and Pronouns				
Translation	Masculine Singular	Masculine Plural	Feminine Singular	Feminine Plural
my; mine	mio, il mio	miei, i miei	mia, la mia	mie, le mie
your; yours	tuo, il tuo	tuoi, i tuoi	tua, la tua	tue, le tue
his; hers; its	suo, il suo	suoi, i suoi	sua, la sua	sue, le sue
our; ours	nostro, il nostro	nostri, i nostri	nostra, la nostra	nostre, le nostre
your; yours	vostro, il vostro	vostri, i vostri	vostra, la vostra	vostre, le vostre
their; theirs	loro, il loro	loro, i loro	loro, la loro	loro, le loro

In Italian you use the definite article with possessive adjectives and pronouns, except in two cases: ✓ You don't use the article with the names of close relatives in the singular form, but you do with the modified version of these nouns (for example: mia sorella/la mia sorellina, mia madre/la mia matrigna) except for the use with loro. So you say: mio marito (my husband); vostra nonna (your grandmother); i loro genitori (their parents); la loro famiglia (their family).

When you use a possessive word after the verb **essere** (*to be*), you can use the article or skip it, whichever comes easier, as when you say **Quell'automobile è la mia** (*That car is mine*) or **Quell'automobile è mia** (*That car is mine*).

Note, however, that the presence or absence of the article conveys a slightly different meaning: **Quell'automobile è la mia** (pronoun) means *That car is mine* (as opposed to being *yours* or *hers*, and so forth). **Quell'automobile è mia** (adjective), on the other hand, means simply *That car belongs to me* (as in, *I bought it; I didn't rent it*).

If you select one or more items out of a group of things owned, in Italian you can use \checkmark Any quantifier (a number or an indefinite pronoun) followed by **dei, degli,** or **delle** + a possessive qualifier + a noun in the plural: **Sono tre dei miei amici.** (*They're three of my friends.*) \checkmark **uno** or **dei** + a possessive

adjective + a noun: **È un mio amico.** (*He's a friend of mine.*) **Sono dei miei amici.** (*They're friends of mine.*) Note, however, that **È un amico dei miei** means *He's a friend of my parents*.

Chapter 7

Making Connections with Conjunctions and Relative Pronouns In This Chapter

▶ Joining thoughts thanks to conjunctions and prepositions ▶ Linking clauses with relative pronouns

In speech and writing, you use many sentences, not just one. You can string them out one after another, separating them with periods. But you often need to link together thoughts expressed in different sentences. This chapter shows you how to do that with coordinating or subordinating conjunctions or with relative pronouns.

Linking Words and Clauses with Conjunctions and Prepositions As you know, a clause is a grouping of words that includes a verb, which sometimes is all you need: Entrate! (Come in!) But in most situations, you need a subject, an object, adjectives and other qualifiers, other nouns introduced by a preposition, and so forth to express

your meaning. When you're on a roll with sentence construction and want to keep going, you can link full sentences together using conjunctions and prepositions.

When you rely on conjunctions, you employ invariable words whose only purpose in life is to join clauses. In both Italian and English, you encounter coordinating and subordinating conjunctions. Here's a rundown of both:
You use coordinating conjunctions — such as **e** (*and*), **o/oppure** (*or*), or **ma** (*but*) — when you link together clauses that are (grammatically) of equal standing.

Vai in crociera o stai sul lago? (*Are you going on a cruise or are you staying at the lake?*) ✓ You use subordinating conjunctions — such as **perché** (*because*), **quando** (*when*), or **finché** (*in so far as, as long as*) — when you link together dependent and independent clauses.

Quando torni dobbiamo parlare. (*When you come back, we need to talk.*) Connecting words or sentences with coordinating conjunctions You can use coordinating conjunctions in various ways: \checkmark To link names, nouns, pronouns, adjectives, and adverbs in the same sentence.

Mi piacciono i romanzi e i resoconti di viaggio. (*I like novels and travel books.*) **Vorrei un vestito elegante, ma comodo.** (*I'd like an elegant but comfortable dress.*) \checkmark To coordinate verbs in the infinitive, such as when they follow a modal auxiliary.

No so né sciare né arrampicarmi/scalare. (*I can neither ski nor climb.*) \checkmark To link together two (or more) sentences that remain meaningful even if you take the conjunction away.

Lia scrive poesie e Ugo suona il piano. (*Lia writes poems, and Ugo plays the piano.*) Table 7-1 lists coordinating conjunctions you can use to link words or sentences.

Table 7-1 Coordinating Conjunctions			
Coordinating Conjunction	Translation	Coordinating Conjunction	Translation
allora, poi	then	ma, però, tuttavia	but; however
anzi, piuttosto	rather	né né	neither nor (di + infinitive)
cioè	that is	non solo ma anche	not only but also
comunque	however	o, oppure	or
е	and	00	either or
e e, sia sia	both and	perciò, dunque	therefore
infatti	in fact; indeed	quindi	so; therefore; thus

When you use the conjunction **e**, you can invert the order of the sentences. Think of them in mathematical terms: In multiplication or addition, the product or sum doesn't change if you move numbers around. This is also the case with **o** (*or*), **o** . . . **o** (*either* . . . *or*), **né** . . . **né** (*neither* . . . *nor*), and **sia** . . . **sia** (*either* . . . *or*). But with other conjunctions (as with division and subtraction), order matters. You can't swap the sentence order if you \checkmark Establish a contrast with **ma** (*but*) or **tuttavia** (*however*).

- ✓ Point to a conclusion or a consequence with **quindi** (*thus*) or **perciò** (*therefore*).
- ✓ Convey a temporal sequence with **allora**, **poi** (*then*).

Consider the following example:

Mia le fa un regalo, ma non dirglielo. (*Mia will give her a present, but don't tell her.*) Joining a dependent clause with an independent one If you subordinate one sentence to another, you establish a relationship of dependence between a main or independent clause and a subordinate or dependent one. With subordination, the meaning of the combined sentences is very different from their meanings if left independent of one another. Consider this example: **Mangio la verdura perché fa bene.** (*I eat vegetables because they're good for me.*) This sentence means that

you eat vegetables because they're healthy food. Now take a look at the following: **Mangio la verdura.** La verdura fa bene. (*I eat vegetables*. *Vegetables are good for one's health*.) In this instance, you may eat vegetables because you like them, because you have nothing else in the refrigerator, or for any other reason. The fact that you eat veggies isn't necessarily tied to their health benefits.

You can subordinate a dependent clause to a dependent one in two ways: With a subordinating conjunction With a preposition or prepositional phrase that does the work of a conjunction With a subordinating conjunction Subordinating conjunctions tie one or more dependent clauses to an independent one, as in **Gioco con te se mi presti la tua bici** (*I'll play with you if you lend me your bike*). This process is called *subordination*.

<u>Table 7-2</u> lists the most common subordinating conjunctions.

Table 7-2	Subordina		
Subordinating Conjunction	Translation	Subordinating Conjunction	Translation
affinché	in order to	nonostante	although
[non] appena	as soon as	perché	because; why; so that; in order that
che	that	più di quanto/a/e/i più che più di quello/ a/i/e che	more than more than what
come	as; how	poiché, dal momento che, dato che	as; for; since; given that
così come tanto quanto tale quale	asas as muchas suchas	prima che	before
da quando	ever since	purché	as long as; provided that

		Conjunction	
dopo che	after	quando	when; as
dove	where	quanto/i/a/e	how much; how many
finché	until	se	if; whether
finché non	until	sebbene, benché	although; even though
meno di quanto/a/i/e meno che meno di quello/i/a/e che	less than less than what	senza che	without + subjunctive
mentre	whereas; while	tanto/a/i/e che	so [much so]; that; to the point that

Conjunction

Conjunctions are invariable, with the exception of words you use to convey comparisons, such as **tante...quante** (*as many...as*).

When you link sentences through subordination, the main clause and the conjunction you choose determine the mood and tense of the verb in the dependent clause. You can link sentences with the declarative and the *if* . . . then constructions, which often use the subjunctive. Other constructions require the conjunction in the dependent clause, including **affinché** (in order to), **perché** (when it means in order to), **a meno che** (unless; except if), nonostante/nonostante che (although), prima che (before), purché (as long as; provided that), sebbene/benché (although; even though), and senza che (without). Here's an example: Mi spiegate cosa sta succedendo sui mercati affinché non perda tutti i miei soldi? (Can you explain to me what's happening in the markets so I won't lose all my money?) With a preposition or prepositional phrase As long as the subject of both clauses is the same, you can introduce a dependent clause with a preposition, or with phrases that include a preposition, followed by an infinitive. In the sentence **Ho deciso di andare a pescare** (*I've decided to go fishing*), the preposition **di** (*to*) introduces a dependent clause. In fact, you can replace the preposition with the declarative conjunction **che** (*that*): **Ho deciso che vado a pescare** (*I've decided that I'll go fishing*). Table 7-3 lists prepositions and phrases with prepositions that can introduce verbs in the infinitive.

When you use the preposition da, the infinitive can refer to the object of the

sentence, as in **Dammi un libro da leggere** (*Give me a book to read/that I can read/for me to read*). And you can have two different subjects when you use **su** + article, as in **Partimmo sul sorgere del sole** (*We left while the sun was rising*).

Table 7-3	Prepositions Wo	Working as Conjunctions		
Preposition	Translation	Preposition	Translation	
a	<i>to</i> + infinitive (or gerund)	in modo da	in such a way to + infinitive; so as to + infinitive	
a tal punto da	to the point of + gerund	invece di	<i>instead of</i> + gerund	
da	to + infinitive	oltre a	<i>besides</i> + gerund	
di	of + gerund	per	<i>to</i> + infinitive; <i>for</i> + gerund	
dopo + past	<i>after</i> + gerund	prima di	<i>before</i> + gerund infinitive	
fino a	to the point of + gerund	senza	without + gerund	
in + article + infinitive	<i>in</i> + gerund	su + article + infinitive	<i>on</i> + gerund; <i>while</i> + finite verb	

Joining Clauses That Belong Together You may need a full sentence to point to a person or a thing already mentioned. Consider this example: L'attrice ha vinto l'Oscar. L'attrice è francese. (The actress won the Oscar. The actress is French.) You can link the two sentences by using a relative pronoun, which introduces a relative clause. The two sentences become one: L'attrice che ha vinto l'Oscar è francese. (The actress who won the Oscar is French.) In this sentence, che (who) is the relative pronoun that introduces the relative clause, ha vinto l'Oscar (won the Oscar).

There's a special set of combined demonstrative + relative pronouns that do double duty: The (implied) demonstrative pronoun belongs to the independent clause while the relative component introduces the dependent clause, as in **Hai visto chi ha mandato questo pacco?** (Did you see who sent this package?) In this example, chi combines la persona che (the person who) and quello che (the one who). (You can also use the non-combined form if you prefer, but the combined form is handy.) In English, you often can skip the relative pronoun unless it's the subject of the relative clause. In Italian, you may not. For example, in English, you may say Did you like the wine that we drank last night? or Did you like the wine we drank last night? Either is correct. In Italian, though, you must include **che** (*that*): **Ti è piaciuto** il vino che abbiamo bevuto ieri sera? (Did you like the wine that we drank *last night?*) Italian has a set of relative pronouns that have counterparts in English, such as **che/il quale/la quale** (*who*; *whom*) or **i quali/le quali** (*who*; *whom* [plural]). But Italian also has a set of combined relative pronouns. They convey (but don't spell out) a demonstrative pronoun, such as **quello** (that) or **colui** (the one), and a relative pronoun, such as **che** (who), to form the combined pronoun **chi** (*who*), which means **colui che** (*the one who*). Turn to the later section, "Economy of speech: Combined pronouns" to see more on this subject.

Daalina with warr awaraa yalatiya nyanayna Italian

Dealing with your average relative pronouns Italian has two sets of (non-combined) relative pronouns: invariable and variable.

- ✓ Invariable relative pronouns don't change their endings to match the words they replace in gender and number (for once!). An example is **che** (*who*; *whom*), which can refer to a singular, plural, masculine, or feminine person or thing, as in **Le bambine che hai visto al parco sono le mie sorelle** (*The little girls you saw in the park are my sisters*).
- Variable relative pronouns are formed of two words: the relative word **quale** and the definite article. **Quale** changes in number, but not in gender: **quale, quali.** It always takes the definite article, which conveys both gender and number **il, la, i, le** (*the*) to form the pronoun **il quale** (and its variations) meaning *who, whom, which.* For example, **La bambine le quali hai visto al parco sono le mie sorelle** (*The little girls you saw in the park are my sisters*).

When you use the variable set, you coordinate the pronoun with the word in the preceding clause that the pronoun replaces. You change the ending of the pronoun in number and the article in both gender and number. For example, in the sentence **La gatta della quale ti avevo parlato è morta** (*The female cat about whom I talked to you died*), **la gatta** is feminine singular, as is the relative pronoun **della quale**.

You also have to contend with the pronoun **cui**, which never changes and can't be used as a subject or a direct object. You can use it in only two ways: Accompanied by the definite **il**, **la**, **i**, **le** (*the*), which conveys both gender and number to form the pronoun **il cui** (and its variations). In this form, **il cui** means *whose*.

Hai visto quel film il cui titolo ora non ricordo? (*Did you see that movie whose title I can't remember right now?*) \checkmark Accompanied by a preposition but without an article, as in **da cui** (*by/from whom*).

<u>Table 7-4</u> illustrates the functions of the variable and invariable relative pronouns.

Table 7-4	ļ	Rela	ative Pron	ouns		
Translation	Invariable	Masculine Singular	Feminine Singular	Masculine Plural	Feminine Plural	Use
who; whom; that; which	che	il quale	la quale	i quali	le quali	Subject or direct object
of; about; which/ whom		del quale	della quale	dei quali	delle quali	Indicates specifica- tion or possession
of; about; which/ whom	di cui					Indicates specifica- tion
whose		il cui	la cui	i cui	le cui	Indicates specifica- tion or possession
whose		del quale	della quale	dei quali	delle quali	Indicates specifica- tion or possession
to/for whom	[a] cui	al quale	alla quale	ai quali	alle quali	Indicates aim or purpose
from; whom/ which; by whom/ which; to whom/ which; or any other preposi- tion	da cui, a cui, or any other preposi- tion	dal quale, al quale	dalla quale, alla quale	dai quali, ai quali	dalle quali, alle quali	Other complements

When it comes to deciding which pronoun to use, if you use a relative pronoun as a subject or a direct object, you can choose between the invariable form **che** or the variable form **il quale.**

- ✓ Choose the word **che** when it's very clear to whom you're referring, as in **Ho visto Giovanna che andava in palestra** (*I saw Giovanna*, who was going to the gym).
- ✓ Choose the variable form il quale (or one of its forms) when you want to avoid ambiguity. If you say Ho incontrato il figlio della signora Maria, che ti manda tanti saluti (*I met Maria's son*, who sends you his

greetings), in Italian nothing makes you really certain who sent you greetings, whether **Maria** or **il figlio**. But if you say **Ho incontrato il figlio della signora Maria, il quale ti manda i saluti,** you know for sure that you're talking about **il figlio**, which is masculine singular, because **il quale** is masculine singular as well.

When you use a preposition with the relative pronoun because you want to convey an indirect object, you can choose between **cui** (plus article *or* preposition) or **quale** (plus preposition *and* article). When in English \checkmark You use *of* or *about* before a relative pronoun, use **di** + **cui** in Italian.

Non possiamo fare la vacanza di cui ti ho parlato. (*We can't take the vacation which I spoke to you about.*) (But remember that the formula **Non possiamo fare la vacanza della quale ti ho parlato** is perfectly correct and used all the time.) ✓ You use the pronoun *whose*, meaning that someone already mentioned possesses a certain trait or that something already mentioned has a certain characteristic, in Italian use **il cui (la cui, i cui, le cui).**

Ho visto una ragazza la cui bellezza mi ha colpito. (*I saw a girl whose beauty struck me.*) Abbiamo fatto una riunione il cui scopo non mi era chiaro. (*We had a meeting whose purpose wasn't clear to me.*) ✓ You need any other preposition before the relative pronoun, you can use indifferently cui or il quale. You add only the preposition to cui: con cui (*with whom/which*), da cui (*by whom/which*), or su cui (*on whom/which*). You add a combined article to quale: con il quale (*with whom/which*), dal quale (*by whom/which*), or sul quale (*on whom/which*).

La persona sulla quale avevamo contato non ci può aiutare or La persona su cui avevamo contato non ci può aiutare (*The person on whom we had counted can't help us*).

If you need a preposition with the relative pronoun (either **il quale** or **cui**), you may not skip it. However, with **cui** only, you may (but don't have to) skip the preposition **a** (*to*) or **per** (*for*) to indicate aim or purpose (not motion), and leave **cui** all by itself, as in **La faccenda cui ti riferisci è stata sistemata** (*The problem you're referring to has been*

solved).

Following are some examples of relative pronouns at work combining two sentences: Ho conosciuto un cantante famoso. Questo cantante famoso **una volta ha vinto il Festivalbar.** (*I met a famous singer. This famous singer* once won Festivalbar.) Ho conosciuto un cantante famoso che una volta **ha vinto il Festivalbar.** (I met a famous singer who once won the Festivalbar.) Compro caramelle ogni giorno. Ogni giorno compro **caramelle alla liquirizia.** (I buy candies every day. Every day I buy licorice candies.) Le caramelle che compro ogni giorno sono alla liquirizia. (The candies that I buy every day are licorice.) **Vedo che ti piace dipingere. Dipingi soprattutto quadri astratti.** (*I [can] see that you like to paint. You* especially paint abstract paintings.) I quadri che ti piace dipingere di più sono quelli astratti. (The paintings that you mostly prefer to paint are abstract paintings.) Roma è una città affascinante. Provengo da Roma. (Rome is a fascinating city. I come from Rome.) Roma, la città da cui **provengo, è affascinante.** (Rome, the city I come from, is fascinating.) Hai parlato di un problema col tuo capo. È un problema di stipendio? (You discussed a problem with your boss. Is it a salary-related problem?) II problema di cui hai parlato col tuo capo è di stipendio? (Is the problem that you discussed with your boss salary-related?) Siamo partiti dall'aeroporto JFK di New York. Siamo tornati all'aeroporto JFK di **New York.** (We left from New York's JFK airport. We returned to New York's JFK airport.) Siamo tornati all'aeroporto JFK di New York, da cui **eravamo partiti.** (We returned to New York's JFK airport, from which we had left.) Si crede agli UFO. Si crede alle favole. (You can believe in UFOs. You can believe in fairy tales.) C'è chi crede agli UFO e alle favole. (There are some [people] who believe in UFOs and in fairy tales.) Economy of speech: Combined pronouns In addition to relative pronouns, Italian has combined relative pronouns. A combined pronoun is a single word that conveys two meanings: a demonstrative word and a relative pronoun. For example, the pronoun **quanto** (what; all that; which) contains both the demonstrative **quello** (*that*), **tutto quello** (*all that*), and the relative pronoun che (which). For example, Farò quanto mi è possibile/Farò tutto quello che mi è possibile (I'll do what I can).

You can use the combined or non-combined form of the relative pronouns — it's your choice. The combined forms are very convenient, just as the

pronoun what is in English.

If you use a non-combined form, you can see that each of the two components of the pronoun plays a different function. Consider this example: **Non faccio favori a coloro che non lo meritano** (*I don't do favors to those who don't deserve them*). With the demonstrative component **a coloro** (*to those*), you convey aim or purpose; in fact, you need the preposition **a** (*to*). The relative component **che** (*who*) is the subject of the relative clause. And because in this case the demonstrative **coloro** is plural, the verb of the relative clause is plural, too.

If you collapse the two components in a combined form, you're also collapsing the two grammatical functions. So, in keeping with the preceding example, **a coloro che** becomes **a chi** (*those who*): The pronoun takes the preposition **a** to convey aim or purpose, but it's a singular pronoun, so you need the verb in the singular in the relative clause, as in **Non faccio favori a chi non lo merita** (*I don't do favors to those who don't deserve them*).

Remember that the combined pronouns can convey A direct object and a subject, as in **Lisa ringrazia chi le ha mandato i fiori/Lisa ringrazia coloro che le hanno mandato i fiori** (*Lisa thanks those who sent her flowers*) or **Lisa ringrazia colei/colui che le ha mandato i fiori** (*Lisa thanks the person who sent her flowers*). (Given the context at your disposal, the pronoun **chi** can refer to all the persons mentioned.) Two direct objects, as in **Invito quanti ne voglio** or **Invito tutti coloro che voglio** (*I'm inviting all those I want to invite*).

An indirect object and a subject, as in **Siamo riconoscenti per quanto** hanno fatto per noi or **Siamo riconoscenti per quello che hanno fatto** per noi (*We're thankful for what they did for us*).

<u>Table 7-5</u> presents the combined pronouns and their non-combined counterparts along with some examples.

Table 7-5 Combined Demonstrative + Relative Pronouns			
Combined Pronoun	Demonstrative + Relative Pronoun	Translation	Example
chi	colui che (MS); colei che (FS); coloro che (M/F)	the one; those who	Chi è uscito per ultimo non ha chiuso la porta. (The person who went out last didn't lock the door.)
quanto	tutto quello che (refers to situa- tions only)	what; all that; which	Farò quanto mi è possibile. (I'll do what I can.)
quanti, quante, quelli che, quelle che	tutti coloro che (MP); tutte coloro che (FP)	all those who; people who	La festa è riservata a quanti hanno ricevuto l'invito. (The party is reserved for those who have received the invitation.)

Chapter 1

Jumping into Action with Italian Regular Verbs In This Chapter

Understanding how regular verbs work in Italian Conjugating regular verbs in the present indicative tense Building simple and compound sentences with regular verbs Getting the lowdown on personal subject pronouns

Verbs bring language to life. Without them, you can't tell, question, evaluate, or comment. You can't share how you *enjoy learning* Italian. Verbs reflect actions, whether they're immediate, ongoing, or habitual. You use verbs to talk about what you've done, what you hope to do, and where you've been. Verbs let you state facts — and opinions, for that matter. In short, without using verbs, you can't fully express yourself in Italian or in any other language.

Verbs have many forms; you have to know how to say a verb, such as *eat*, in the present tense (*I eat*), the past tense (*I ate*), and the future tense (*I will eat*). Expressing a verb in various tenses is called *conjugation*. With some verbs, the rules for conjugation are always the same. For example, in English you simply add *-ed* to the end of many verbs to express them in the past tense. Verbs that follow these rules are called *regular* verbs. Verbs that don't follow these rules are called *irregular* verbs, which are discussed in Chapter 2 of Book IV.

This chapter looks at Italian regular verbs and how to conjugate them so you can avoid being "all words and no action" in the past, present, and future. Here, you discover that Italian and English are remarkably similar in their use of verbs and that, thankfully, Italian has more regular verbs than English does.

Conjugating Regular Verbs in Italian

Italian verbs are categorized by type, according to their infinitive form — a verb's most basic form. In English, an infinitive is always preceded by to (to be, to do, and to read). In its infinitive form, a verb has no subject and isn't conjugated. When you discover a new verb in Italian, you realize this "raw" form. To use the verb effectively, you need to understand the rules of conjugation.

To start, look at some infinitives. The three major types of Italian infinitives end in -are, -ere, and -ire, with the majority ending in -are, followed by -ere then -ire. Here are some examples: parlare (to speak) scrivere (to write) dormire (to sleep) A small number of verbs end in -orre, -urre, and -arre, such as proporre (to propose), tradurre (to translate), and attrarre (to attract). See Chapter 2 in Book IV for an overview of the -orre, -urre, and -arre verbs.

EMEMBER

To conjugate verbs, you need to know who or what the subject is. The subject tells you what to add to the verb *stem*, which you get by removing the identifying **-are**, **-ere**, or **-ire**. For example, the stem of **parlare** is **parl-**.

To this stem, you add endings based on the subject. Each subject, or subject

pronoun, calls for a specific ending. For example, **io** (*I*) means that you add an **-o** to the verb stem: **io parlo,** or *I am speaking*. **Noi** (*we*) gets the ending **-iamo**, as in **Noi mangiamo** (*We eat*). Although in English you can't say just *speaking* or *eating* without naming the subject, in Italian, the endings **-o** and **-iamo** tell you what the subject is. In a sense, the subject pronouns are redundant in Italian.

English also has a different verb ending depending on the subject. For example, *I eat*, *you eat*, *he/she/it eats* — but you must state the subject. Here's a list of Italian subject pronouns with their English equivalents. (See the later sections on individual types of verbs for more on Italian subject pronouns.) ✓ io (*I*) ✓ tu (*you* [singular, informal]) ✓ lui (*he*, *it*) ✓ lei (*she*, *it*) ✓ Lei (*you* [singular, formal]) ✓ noi (*we*, *you* [plural, informal]) ✓ loro (*they* [plural, masculine/feminine]) ✓ Loro (*you* [plural, formal]) The following sections explain how to conjugate each verb type according to the subject pronoun that accompanies it.

Conjugating -are verbs This largest category of Italian verbs is wonderfully dependable — and mostly regular in conjugation. A few -are verbs have pronunciations that are a bit different; they have the so-called accento sdrucciolo (slippery accent), explained later in this section.

To conjugate or use an -are verb, first you remove the letters -are from the infinitive, which leaves you with the stem: infinitive: parlare stem: parl-To the stem, you add the ending (-o, -i, -a, -iamo, -ate, or -ano) that reflects the subject (io, tu, lui, lei, Lei, noi, voi, loro, and Loro). The following table shows a sample conjugation.

parlare (to speak)	
io parlo	noi parliamo
tu parli	voi parlate
lui, lei, Lei parla	loro, Loro parlano



All regular -are verbs (in other words, the vast majority of them)

follow this pattern of conjugation in the present tense. The subject pronouns and corresponding endings, then, are as follows: **io** = **-o**; **tu** = **-i**; **lui/lei/Lei** = **-a**; **noi** = **-iamo**; **voi** = **-ate**; **loro/Loro** = **-ano**.

Here are some of the more commonly used **-are** verbs, which you'll see throughout this book. Each of these verbs follows the conjugation pattern for regular **-are** verbs.

aspettare (to hug) baciare (to live) sollare (to listen)
aspettare (to wait for) baciare (to kiss) ballare (to dance)
cercare (to look for) cominciare (to begin; to start) comprare (to
buy) comunicare (to communicate) frequentare (to attend)
giocare (a) (to play a sport or a game) guardare (to look at)
guidare (to drive) imparare (to learn) incontrare (to meet; to
encounter; to run into) indicare (to indicate) insegnare (to teach)
inviare (to send) pagare (to work) mangiare (to eat)
negare (to deny) pagare (to pay for) parlare (to talk; to speak)
pensare (to think) portare (to wear; to carry; to bring) ritornare
(to return; to go back) salutare (to greet) sciare (to ski) spiegare
(to explain) studiare (to study) suonare (to play a musical
instrument) telefonare (a) (to call on the phone) visitare (to visit)

Several verbs have built-in prepositions. **Pagare,** for example, means *to pay for*, without having to add an additional preposition to the verb. **Aspettare** (*to wait for*), likewise, needs no additional preposition: **Io aspetto la posta** (*I'm waiting for the mail*). **Cercare** (*to look for*) follows the same pattern: **Lui cerca le chiavi** (*He is looking for the keys*).

Verbs ending in -care and -gare To maintain the sound of the are infinitives in their conjugated forms, you find a few verbs, specifically, those ending in -care and -gare, that require some spelling changes.

Instead of simply adding subject endings to the stems of the **tu** and **noi** forms, you need to insert the letter **h** to keep the hard *c* or *g* sound. The following tables show conjugations of **-care** and **-gare** verbs that have spelling changes.

cercare (to look for)		
io cerco	noi cerchiamo	
tu cerchi	voi cercate	
lui, lei, Lei cerca	loro, Loro cercano	

pagare (to pay for)	
io pago noi paghiamo	
tu paghi voi pagate	
lui, lei, Lei paga	loro, Loro pagano

Other verbs with the **-care** and **-gare** endings include **comunicare** (to communicate), **giocare** (to play a game or sport), **indicare** (to indicate; to point out), **criticare** (to criticize), **negare** (to deny), and **spiegare** (to explain).

Verbs ending in -iare As with -care and -gare verbs, you make some spelling changes to verbs that end in -iare. These changes make the conjugated forms sound the way the infinitive does. Some of the more common verbs ending in -iare include cominciare (to begin), mangiare (to eat), abbracciare (to hug), baciare (to kiss), and studiare (to study).

Dropping the **-are** from the infinitive leaves you with the letter **i** on the end of the stem. You don't want a double **i** in your conjugation, so the **tu** and **voi** forms drop the **i** from the stem. All the other forms keep it.

The following tables show the conjugated forms of **-iare** verbs.

cominciare (to begin)		
io comincio	noi cominciamo	
tu cominci voi cominciate		
lui, lei, Lei comincia	loro, Loro cominciano	

mangiare (to eat)		
io mangio	noi mangiamo	
tu mangi	voi mangiate	
lui, lei, Lei mangia	loro, Loro mangiano	

studiare (to study)		
io studio	noi studiamo	
tu studi	voi studiate	
lui, lei, Lei studia	loro, Loro studiano	

Although you usually drop the **i** from the **tu** and **noi** stems of **-iare** verbs, in some cases, you keep it when the **i** in the **io** form is stressed: For example, **[io] invío** and **[io] scío** become **[tu] invìi** and **[tu] scìi**. But for the **noi** form of these verbs, you drop the **i** because the stress is on **inviàmo** and **sciàmo**.

Along these same lines, some **-are** verbs undergo a pronunciation change and use the **accento sdrucciolo.** So instead of stressing the second-to-last syllable on the singular conjugations, or the third-to-last syllable on the third person plural, you back the stress up by one syllable. Thus, **abito** has a stressed **a.** Following is a sample conjugation of such a verb, with the stressed syllable in bold. The **noi** and **voi** forms follow regular rules of pronunciation and stress the second-to-last syllable.

io **à**bito noi abi**tià**mo tu **à**biti voi abi**tà**te lui, lei, Lei **à**bita loro, Loro **à**bitano

Common verbs that carry this particular stress include **telefonare** (*to call*), **terminare** (*to end*), **preoccupare** (*to worry*), **partecipare** (*to participate*), **desiderare** (*to want*), **significare** (*to mean*), and **ordinare** (*to order*). You can't predict which verbs use this stress — it's something you pick up as you go.

Conjugating -ere verbs The second largest category of Italian verb conjugations is as dependable as the first.

The -ere verbs strictly follow the path of removing - ere from the infinitive and adding the subject endings specific to the conjugation. You have no spelling changes to remember here because only the -are verbs maintain the pronunciation of the infinitive. The following tables show the various endings for - ere verbs.

scrivere (to write)	
io scrivo noi scriviamo	
tu scrivi	voi scrivete
lui, lei, Lei scrive	loro, Loro scrivono

leggere (to read)	
io leggo	noi leggiamo
tu leggi	voi leggete
lui, lei, Lei legge	loro, Loro leggono

Notice that **leggere** in its conjugations has different sounds, some of which are *not* true to the sound of the infinitive. The **io** and **loro** forms both have a hard *g* sound, while all the other forms keep the soft *g* of the infinitive. Because **-ere** verbs derive from two Latin conjugations, the infinitives may not follow the general Italian rule of placing stress on the next-to-last syllable. Compare the following infinitives' pronunciations. Accents indicate where the stress falls. Many **-ere** verbs use the **accento sdrucciolo**, so the accent falls on the third-to-last syllable.

chièdere (to ask) chiùdere (to close) conóscere (to know a person or place; to be acquainted with) crédere (to believe) lèggere (to read) prèndere (to take; to eat; to drink) ripètere (to repeat) rispóndere (to reply) scrivere (to write) véndere (to sell) vivere

(to live) Conjugating -ire verbs

Although **-ire** verbs follow

pronunciation rules reliably, they have a different surprise in store — they come in two types. The first is a regular, normal Italian verb, such as **dormire** (*to sleep*); the second is known as an **isc** verb because all the conjugated forms, except for **noi** and **voi**, insert the letters **isc** between the stem and the endings.

Compare the following conjugations.

dormire (to sleep)	
io dormo	noi dormiamo
tu dormi	voi dormite
lui, lei, Lei dorme	loro, Loro dormono

capire (isc) (to understand)	
io capisco	noi capiamo
tu capisci	voi capite
lui, lei, Lei capisce	Ioro, Loro capiscono

How do you know which verbs take **isc** in their conjugation? You don't. You have to refer to the dictionary, which shows the conjugation right after the infinitive. In this book, you see **isc** after those infinitives that use it. The best thing is to memorize the most commonly used **isc** verbs from the get-go. Only a few will be useful at this point, including the following:

Multiplying your vocabulary with conjugations After you figure out how to conjugate each of the three infinitive types, you immediately multiply your vocabulary by a factor of six — and that's just in the present tense.

Another element that multiplies your vocabulary exponentially comes with meanings in the present tense.

Parlo, for example, means *I speak, I do speak,* and *I am speaking.* You can use it to make statements or to ask questions. Still using **parlare,** the **tu** form, **parli,** can mean many things. **Parli italiano** is a statement: *You speak Italian. You are speaking Italian. You do speak Italian.* It can also be a question: *Do you speak Italian? Are you speaking Italian? You speak Italian?* All of that comes in one five-letter word.

Here are the most common -ire verbs (without isc): **// dormire** (to sleep) **// aprire** (to open) **// partire** (to leave; to depart) **// seguire** (to follow) **// sentire** (to hear; to feel) **// mentire** (to lie) **// coprire** (to cover) Moving Past the Present Tense You can "get by" in a language by sticking to the present tense. With it, you can discuss what's actually happening: **Ora i bambini dormono** (Right now, the kids are sleeping). You can describe a permanent or continuing situation: **La mamma lavora senza sosta** (Mom works without stopping). To express something that's a given, you can say **Il ristorante chiude il mercoledì** (The restaurant closes on Wednesdays).

You can even discuss the future, so long as it's the not-too-distant future and what you're talking about is a sure thing: **Questa settimana lavoro ogni giorno.** (*This week I'm working every day.*) **Domani preparo il pollo.** (*Tomorrow, I'm fixing the chicken.*) **Ci vediamo domani.** (*We'll see each other tomorrow.*) (*See you tomorrow.*) Finally, you use the present after the preposition **da** (*from*; *since*; *by*) to express the English present progressive tense: **Abito qui da dieci anni.** (*I've been living here for ten years.*) **Marco studia l'inglese dal 2000.** (*Marco has been studying English since 2000.*)

Some conversational clues tell you that you can use the present tense, such as the following common words and phrases: **/ a mezzogiorno** (*at noon*, or at any other specific time) **/ ogni giorno** (*every day*) **/ oggi** (*today*) **/ domani** (*tomorrow*) **/ stasera** (*this evening*) **/ mai** (*never*) **/ mai più** (*never again*) **/ sempre** (*always*) **/ il lunedì, il martedì...** (*Mondays, Tuesdays*, and so on) When you tire of sounding like a precocious 4-year-old and are comfortable with the present tense, you can add in other tenses.

Communicating Quickly with Verbs

Italian, but maybe you feel that you don't yet have an adequate vocabulary. There's so much to remember. And verbs, the lifeline of any language, take work, practice, and patience.

Here are some verbs you can use to express yourself quickly and easily. As in English, they're followed by an infinitive. Rather than learning all the conjugations immediately, try these verbs — all of which are in the **io** conjugation, but not all of which are in the present tense — and attach infinitives that express your daily wants, needs, and actions. Because they're all in the **io** form, you can choose to use the subject pronoun or not.

- ✓ preferisco (*I prefer to*) ✓ vorrei (*I would like to*) *Note:* This is in the present conditional tense because it is much more polite than the present indicative "I want."
- **✓ mi piacerebbe** (*I would like to*) *Note:* This is in the present conditional tense because it is much more polite than the present indicative "I want."
- wedevo (I must; I have to) we posso (I am able to; I can) we so, non so (I know how to; I don't know how to) who bisogno di (I need to) who voglia di (I feel like) we sto per (I'm about to) Consider your daily movements. Which infinitives would you attach to these expressions? (If you need to, review the verbs already presented in this chapter.) Here are some examples: Devo studiare. Mi piacerebbe guardare la televisione. Ma non posso. (I have to study. I would like to watch television. But I can't.) So parlare italiano. Vorrei parlare italiano molto bene. Sto per studiare. Ma prima, vorrei mangiare e prendere un caffè. (I know how to speak Italian. I would like to speak Italian really well. I'm about to study. But first, I'd like to eat and have a cup of coffee.) Posso ballare? No. Non so ballare. Posso cantare? No. Posso suonare uno strumento musicale? No. Ma posso scrivere belle poesie. (Can I dance? No. I don't

know how to dance. Can I sing? No. Can I play a musical instrument? No. But I can write nice poetry.) Ho voglia di andare al cinema. Vorrei vedere quel nuovo film di Benigni. Invece, devo lavorare. (I feel like going to the movies. I'd like to see that new Benigni film. Instead, I have to work.) Sto per uscire. Posso telefonare dopo? (I'm about to leave. Can I call later?) Looking More Closely at Personal Subject Pronouns Personal subject pronouns tell you who the subject of a verb is or who is completing an action. They also determine which form of a conjugated verb to use.

Italian formal *you* forms of address include the plural **Loro.** But when addressing people, you often use **voi** instead.

In an attempt to make Italian more egalitarian, during the 1940s, the government abolished the distinction between the formal and informal singular forms and used **voi** instead. If someone addresses you (just you, one of you) as **voi**, it probably means that he or she is of an advanced age or is speaking "opera," where use of **voi** is ubiquitous.

EMEMBER

Because verb endings always indicate the subject, personal subject pronouns aren't required in the present tense. However, if you want to be really clear, you should still use them. For example, the verb endings for *he*, *she*, *it*, and *you* (formal) are the same. **Giorgio e Mirella? Lui canta e lei balla.** (*George and Mirella? He sings and she dances.*) The pronouns make it clear that Giorgio is singing and Mirella is dancing.

Sometimes, to be particularly emphatic, you use a pronoun: **Oggi pago io** (*Today*, *I'm paying*). Another variation is to use **anche** (*too*; *also*): **Anche Lei?** (*You*, *too?*) or **Anch'io** (*Me*, *too*).

To express more complicated thoughts and actions, you need a few basic *conjunctions* — words that join two or more parts of a sentence. To begin, you can use the most prevalent Italian conjunctions shown here.

e (*and*) **v ed** (*and*; used before a vowel) **v ma** (*but*) **v o** (*or*) **v perché** (*because*) Combining pronouns takes practice. If you're referring to yourself and someone else, **Mario ed io** (*Mario and I*), but don't want to

name names, you may use **noi** (*we*). Remember that the verb conjugation must agree with this double subject. **Mario ed io mangiamo insieme ogni giorno** (*Mario and I eat together every day*) is the same as **Noi mangiamo insieme ogni giorno** (*We eat together every day*).

Here are some other examples of double or compound subjects: **tu e Giuseppe cantate** (*you and Giuseppe* = **voi**) **voi ed io parliamo** (*you and* I = **noi**) **Marco, Beppe, e Margherita scrivono** (*Marco, Beppe, and Margherita* = **loro**) When you see double or compound subjects, the verb needs a plural ending.

Until you're comfortable with the conjugations, you may want to use the personal subject pronouns. You'll notice, however, that you use them less and less frequently as your command of Italian grows.

Chapter 2

Talking in the Present Tense with Irregular Verbs In This Chapter Understanding how irregular verbs work Conjugating common irregular verbs in the present tense Using irregular verbs in idiomatic expressions

Irregular verbs work the same way regular verbs do: You use them to tell, question, evaluate, and comment. They reflect actions (immediate, ongoing, or habitual). They enable you to state facts and opinions. In short, you need them to communicate.

Like all verbs, you conjugate irregular verbs so that the subject and verb agree in number. The difference is, irregular verbs aren't particularly straightforward about their conjugations, as are their regular verb counterparts (see Chapter 1 in Book IV). Although you can often trace the linguistic genealogy of irregular verbs, you frequently can't assign any logic to their formations. You could say that irregular verbs aren't entirely user-friendly, but they can be conquered with practice, repetition, and memorization.

Moreover, in Italian, irregular verbs frequently show up in idiomatic expressions. *Idiomatic expressions* are those language constructions that make little to no sense if translated word for word but that collectively convey an idea or make an allusion. For example, the English idiom "having a long face" means nothing if translated literally to another language, but

English speakers know it means someone looks unhappy.

Idiomatic expressions are as common in Italian as they are in most languages. Recognizing them allows you to sound more Italian and, perhaps more important, to understand what's being said to you. Idioms can also provide witty insights into the culture.

This chapter explores common irregular verbs and shows you how to conjugate them. You pick up some idiomatic expressions that contain irregular verbs (as well as a dash of Italian culture) and get to know the most commonly used irregular verbs and how they team up with phrases and other words to make idiomatic speech possible.

To Be or Not to Be: Conjugating Essere The most fundamental of verbs, essere (to be), is always irregular, across languages and across tenses. And, along with several other irregular verbs introduced later in this chapter, essere allows you to say almost anything. It will prove a mainstay in your linguistic wardrobe.

The following table shows the conjugation of **essere** in the present tense.

essere (to be)	
io sono	noi siamo
tu sei	voi siete
lui, lei, Lei è	loro, Loro sono

The verb **essere** is a good example of why you don't need personal subject pronouns all the time. The only duplicate form in the conjugated **essere** is **sono** (*I am*; *they are*), but context often makes its meaning clear.

You use **essere** to form compound verb tenses, of which there are seven in Italian.

EMEMBER

No separate word for the English subject *it* exists in Italian. È means *it is*, the *it* being understood. *It*, however, does have a gender in Italian. For example: È bello. È bella. The first refers to a masculine subject; the second, to a feminine subject.

È lunedì. (It is Monday.) È una giornata splendida. (It's a gorgeous day.) Other basic expressions that include the invisible it are **Quanto è?** (How much is it?); **Dov'è?** (Where is it?); and **Chi è?** (Who is it?).

Essere appears in many idiomatic expressions in Italian. See the section "<u>Using Irregular Verbs in Idiomatic Expressions</u>," later in this chapter, for examples.

To Have and to Hold: Conjugating Avere Avere (to have) rivals essere (to be) for being ubiquitous. In fact, it's used in many expressions that allow it to do double duty because it can also mean to be. Find out more about that later in this section. First, have a look

at the conjugation of avere.

avere (to have)	
io ho	noi abbiamo
tu hai	voi avete
lui, lei, Lei ha	loro, Loro hanno

Also, as with **essere**, *it* is included in the verb. For example: **Ha un aspetto meraviglioso** (*It has a great look to it*). This expression is frequently used to comment on a dish being served at table.

When accompanied by certain specific nouns, **avere** forms part of little units that, taken in their entirety, change its meaning from *to have* to *to be*. <u>Table 2-1</u> shows some of these expressions.

Table 2-1 Using Avere as to Be

Italian	English
avere fame	to be hungry
avere sete	to be thirsty
avere sonno	to be sleepy
avere caldo	to be hot, personally
avere freddo	to be cold, personally
avere fretta	to be in a hurry
avere ragione	to be right
avere torto	to be wrong
avere bisogno (di)	to need
avere voglia (di)	to feel like
avere paura (di)	to be afraid of
avere vergogna (di)	to be ashamed of
avere anni	to be years old

One rule for knowing whether to use **essere** or **avere** to mean *to be* is that **essere** generally accompanies permanent states of being: **sono carini** (*they are nice*); **è alta** (*she is tall*); **siamo americani** (*we are*

American). **Avere** tends to refer to temporary situations: **ho fame e sete** (*I'm hungry and thirsty*); **ha fretta** (*she is in a hurry*); **abbiamo freddo** (*we're cold*).

To Make or to Do: Conjugating Fare In its most basic form, fare means to make or to do. With essere (to be) and avere (to have), it's one of the most versatile and useful Italian verbs.

Fare is also one of the most idiomatic verbs. Dozens of idiomatic expressions use **fare** as their base; you can find a useful list of **fare** expressions in the later section "<u>Using Irregular Verbs in Idiomatic Expressions</u>." See the following table for the conjugation of **fare**.

fare (to make or to do)	
io faccio	noi facciamo
tu fai	voi fate
lui, lei, Lei fa	Ioro, Loro fanno

Fare can stand alone in its irregular state. For example: **Io non faccio nulla di interessante** (*I'm not doing anything interesting*). A common question used by a parent speaking to a child is **Cosa fai?** (*What are you doing?*), though friends also use it to ask *What are you doing? What are you up to?*

To Give: Dare Dare (to give) isn't terribly irregular. It follows the conjugation pattern of the -are regular verbs, with the exception of the loro

forms, which double the consonant n.

dare (to give)	
io do	noi diamo
tu dai	voi date
lui, lei, Lei dà	loro, Loro danno

Dai (*you give/are giving*) can also mean *come on!* in Italian and is pronounced like the English *die*.

The third person singular form of **dare**, **dà** (*he/she/it*, *gives* or *you* [formal] *give*), carries an accent to distinguish it from the preposition **da** (*from*; *by*), without an accent.

To Ask How Others Are: Stare You use stare to ask how someone is: Come stai? ([familiar] How are you?) or come sta? ([formal] How are you?) It can also mean to stay, physically, somewhere. Sto all'Albergo Magnifico (I'm staying at the Magnifico Hotel); Sto a casa (I'm staying home). Accompanied by the preposition per, it means to be about to. Sto per mangiare (I'm about to eat).

Like **dare**, **stare** isn't as irregular as some verbs in that it follows the conjugation pattern of the **-are** verbs, with the exception of the **loro** forms, which double the consonant **n**.

stare (to be)	
io sto	noi stiamo
tu stai	voi state
lui, lei, Lei sta	loro, Loro stanno

Stare has one other extremely important use. It combines with a verb's present participle (-ing form, like eating, sleeping, or reading) to make up the present progressive verb tense. As serious and confusing as that sounds, it's pretty much still the present tense; it's simply a little more immediate. For example, if someone calls and asks whether he's interrupting, you may say **Sto mangiando** (I'm eating [right now]).

You form the participles of verbs by dropping a verb's traditional or identifying ending and substituting -ando for -are and -endo for -ere and -ire. Here are some examples: Sto mangiando. (I am eating.) Stiamo parlando. (We are talking.) Stai leggendo. (You are reading.) State partendo. (You are leaving.) Sta pulendo. (He/she/it is cleaning.) (You [formal] are cleaning.) Stanno vivendo. (They are living.) (You [formal] are living.) To Come and to Go: Venire and Andare "What is all this coming and going?" asks a worried Rodolfo from the opera La Bohème. Coming and going are so much a part of daily activity that the verbs venire (to come) and andare (to go) are terrifically useful. And, grammatically speaking, it's safe to say that figuring out how to use both verbs is pretty straightforward — but still irregular.

Venire (*to come*) is the opposite of **andare**. **Vieni alla festa?** (*Are you coming to the party?*); **Vengono** (*They are coming*). Other verbs also mean *to go*, such as **partire** (*to go*, as in *to leave for a trip*) and **uscire** (*to go out*). **Uscire** has its own section later in this chapter.

Andare refers to going to a particular destination or to leaving. For example, you can say **Vado via** (*I am going away*) or the emphatic, and slightly petulant, **Me ne vado** (*I'm getting out of here*). You can also say, simply,

Vanno a teatro (*They are going to the theater*); **Vai in ufficio?** (*Are you going to the office?*); or **Non vado a scuola oggi** (*I'm not going to school today*).

A useful expression that takes **andare** is **andare** di **male** in **peggio** (to go from bad to worse). For example: **La situazione va di male** in **peggio** (The situation is going from bad to worse).

Check out the following conjugations for **venire** and **andare**.

venire (to come)	
io vengo	noi veniamo
tu vieni	voi venite
lui, lei, Lei viene	loro, Loro vengono

andare (to go)	
io vado	noi andiamo
tu vai	voi andate
lui, lei, Lei va	loro, Loro vanno

Venire has the added attraction of serving as a base verb; that is, when altered by the addition of prefixes, it noticeably expands your vocabulary — and you have only one irregular conjugation to remember. For example, **svenire** adds the letter **s**, which often changes a word into its opposite. In this case, **svenire** means *to come undone* or *to faint*.

Declaring Needs, Wants, and Abilities: Dovere, Volere, and Potere You use the verbs dovere (to have to), volere (to want), and potere (to be able to) to

express your needs, desires, and abilities. They're very personal verbs in that you use them to communicate intimate or personal ideas.

These verbs are also called *semi-auxiliary* or "sort of" helping verbs. You can use them with infinitives, and you often will. For example: **Devo andare** (*I have to go*); **Non posso** (*I can't*); and **Vorrei mangiare** (*I would like to eat*).

The following tables show the conjugations of **dovere**, **volere**, and **potere**.

dovere (to have to)	
io devo	noi dobbiamo
tu devi	voi dovete
lui, lei, Lei deve	loro, Loro devono

volere (to want)	
io voglio	noi vogliamo
tu vuoi	voi volete
lui, lei, Lei vuole	loro, Loro vogliono

potere (to be able to)	
io posso	noi possiamo
tu puoi	voi potete
lui, lei, Lei può	loro, Loro possono

The first person singular, or *I* form, of **volere** isn't terribly polite. Consider the difference between *I* want (**voglio**) and *I* would like (**vorrei**). It's not that you never use **voglio**, but **vorrei** is much more polite and the form you may want to use in public (in a restaurant, for example).

In moods other than the indicative (the condition is the mood of **vorrei**),

these verbs change their basic meaning and allow you to use *should*, *might*, *could*, and *ought to*. In other words, they add nuance, and occasionally sarcasm, to your Italian.

Do Tell: Dire Dire (to say; to tell) is another verb that serves as the base for other common verb forms. After you know the conjugation of dire, you can add prefixes to change its meaning. Disdire, for example, means to take back or to cancel (an appointment), while maledire becomes to curse.

dire (to say; to tell)	
io dico	noi diciamo
tu dici	voi dite
lui, lei, Lei dice	loro, Loro dicono

Dire gives you the chance to use conversational fillers. For example, after interrupting your flow of thought, you can return to your point by saying **dicevo** (*as I was saying*). You can sum something up by saying **detto questo** (*this having been said*), a form, the ablative absolute, taken directly from that most economical of languages, Latin. Or you can use (sparingly, and only with a close friend or relative) the phrase **non te l'avevo detto?** (*didn't I tell you?*) Stepping Out: Uscire *To go* has shades of meaning, even in English. In Italian, more than one verb means *to go*, each with a particular sense.

Uscire means *to go out or exit a room/location*. For example: **Esco con degli amici** (*I am going out with some friends*) and **Lui non esce mai** (*He never goes out*). **Andare,** mentioned earlier in this chapter, means *to undertake the*

physical act of going somewhere, such as **Vado in giardino** (I'm going to the garden) or **Vanno a Napoli** (They are going to Naples). **Partire** means to leave or to depart. It has a regular **-ire** conjugation: **Noi partiamo per l'Italia domani mattina** (We are leaving for Italy tomorrow morning).

Here's the irregular conjugation for **uscire.** (See the earlier section "<u>To Come</u> and to Go: Venire and Andare" for the conjugation of **andare.**)

uscire (to go out)	
io esco	noi usciamo
tu esci	voi uscite
lui, lei, Lei esce	loro, Loro escono

Uscire shows up with the prefix **ri**- (literally: *again*) and is a type of synonym to **potere** (*to be able to*) that means *to succeed*. Should someone say to you **Non riesco a farlo**, it doesn't mean he or she isn't going out again; it means he or she is unable to do something or *doesn't succeed in doing something*.

Bottom's Up: Bere Bere (to drink) is another commonly used irregular verb, and its conjugation is shown in the following table.

bere (to drink)	
io bevo	noi beviamo
tu bevi	voi bevete
lui, lei, Lei beve	loro, Loro bevono

You can use **bere** to **bere alla salute** (*drink to someone's health*), but for having a cup of coffee or tea or a glass of wine, you can just as easily use **prendere**, a regular **-ere** verb. For example: **Io bevo thè** and **Io prendo thè** mean *I'm drinking tea*. The difference in meaning is very slight. **Bevo** (*I'm drinking*) is perhaps more immediate. **Prendo** (*I'm drinking*) carries the sense

The -orre, -urre, and -arre Verbs The -orre, -urre, and -arre verbs are most useful as base verbs from which you can construct other verbs with expanded meanings. See the following tables for their conjugations.

porre (to put)	
io pongo	noi poniamo
tu poni	voi ponete
lui, lei, Lei pone	loro, Loro pongono

tradurre (to translate)	
io traduco	noi traduciamo
tu traduci	voi traducete
lui, lei, Lei traduce	loro, Loro traducono

trarre (to pull; to lead; to drag; to get out)	
io traggo	noi traiamo
tu trai	voi traete
lui, lei, Lei trae	loro, Loro traggono

Other incarnations of these kinds of verbs are dependent on the addition of prefixes, as in the following: **Porre** by itself means *to put*; add **pro-,** and it becomes *to propose*; add **com-,** and it becomes *to compose*.

- **✓ Tradurre** means *to translate*; change the prefix from **tra** to **de**-, and you have *to deduce*.
- ✓ Trarre means to draw conclusions or consequences; trarre [fuori] da means to draw or pull out of (troubles or a mess, for example). but

enhanced forms are more useful: **attrarre** (*to attract*), **contrarre** (*to contract a disease*), and **distrarre** (*to distract*).

Using Irregular Verbs in Idiomatic Expressions While an English speaker may be born with a silver spoon in his mouth, a similarly endowed Italian is born wearing a shirt. In English, it rains cats and dogs; in Italian, basins full of water. Cultural bias or proclivity also shows up in idiomatic expressions: In English, something can be ugly as sin; in Italian, something truly ugly is **brutto come la fame (**as ugly as hunger). In a similar vein, something or someone really good is buono come il pane (as good as bread).

Both idiomatic expressions and allusions make use of **essere.** When you follow **essere** with the preposition **di**, you indicate possession. For example: **È il libro di Giulio** (*It's Giulio's book*) and **La macchina? È di Luigi** (*The car? It's Luigi's*). You can also use **essere** with **di** to say where you're from, such as **Io sono di Firenze; lui è di Roma** (*I'm from Florence; he's from Rome*).

When you learn a foreign language, it's important not only to understand the literal meaning but also the metaphorical, symbolic, and cultural value of phrases and expressions. Practice this skill with **essere**, **fare**, **dare**, and **stare** idiomatic expressions.

Idiomatic expressions with essere If you want to show off your Italian, use the following essere idiomatic expressions: reserve in gamba (to be on top of things; to be clever) - essere al verde (to be broke) essere in vena (to be in the mood) ressere un **Cincinnato** (to be an honest, simple, humble person) essere una Cassandra (to predict disaster and not be believed) Idiomatic expressions with fare Idiomatic expressions also come in handy when your speech still lacks some verbs. Look at what fare + a noun can do for you: refare una foto instead of fotografare (to take a picture) rare un viaggio instead of viaggiare (to take a trip) rare la conoscenza di instead of **conoscere** (to make the acquaintance of) **/** fare una domanda a instead of chiedere/interrogare (to ask someone a question) - fare una telefonata instead of telefonare (to make a phone call) r fare una passeggiata instead of passeggiare (to take a walk) Here are some other of the most common fare idiomatic expressions: rare lo spiritoso (to be funny) rare le valigie (to pack the suitcases) rare un bagno/una doccia (to take a bath/shower) / fare finta di (to pretend) / fare una bella figura (to make a good impression) - fare una brutta figura (to make

a bad impression)
If are colazione (to eat breakfast)
If a il conto? (Could you get us the check?)
Non
Si fa. (One doesn't do that.)
Fa bene/male. (It's
good for you/bad for you.)
Fallo pure! (Just do it!)
Fa bel/brutto tempo. (It's nice weather/nasty
weather.) Idiomatic expressions with dare and stare
As is the case with many irregular verbs, dare and
stare both create idiomatic speech. For example, dare
noia a and dare fastidio a both mean to annoy or
bother: Il fratellino mi dà fastidio! (My little brother
annoys me!) When you meet someone tu dai la mano
a lui (you shake hands with him).

You may begin conversations with new acquaintances, using the formal form of address (a wise move when dealing with anyone in a position of authority). One of you may say, probably sooner rather than later, **Ma ci diamo del tu** (*Let's use the informal*). To feed your pet, **Gli dai da mangiare** (*You are giving him food*). Perhaps you want a mechanic to look over your car's engine or a friend to look over something you've done. In both cases, that person **dà un'occhiata** (*looks over*) whatever you need evaluated. In a moment, that's probably counterintuitive to English speakers, to *take* an exam is, in Italian, to *give* an exam: **Loro danno un esame oggi.** (*They are taking an exam today*).

Other idiomatic phrases or expressions with **stare** include the following: **stare fresco** (to be in trouble) **stare sulle spine** (to be on pins and needles) **stare attento a** (to be careful; to watch out for) **Ci sto!** (I'm game!)

Chapter 3

Using Reflexive Forms and the Imperative Mood In This Chapter

► Understanding reflexive verbs ► Using commands formally and informally

Verbs come in a variety of tenses (such as past, present, and future), moods (imperative and indicative), and voices (passive or active). They tell you who is doing something and what is happening.

Sometimes verbs reflect the action right back onto the subject, by way of a pronoun. These verbs are called *reflexive* verbs. They're more common in Italian than in English, and you'll find yourself using them frequently to describe everyday actions.

This chapter focuses on how reflexive verbs are used throughout the day in Italian. It also covers another type of common verbs, conjugated in the imperative mood. You use imperative verbs to issue commands, give orders, or deliver instructions.

Reflecting on Reflexive Verbs
Reflexive verbs are introverted. They
direct the action characteristic of verbs
back on their subjects by way of a
pronoun. That means that the subject
both gives and receives the action of
the verb. In English, it's like saving, "I

call myself Mary," instead of the more linear, "My name is Mary."

Reflexive verbs appear much more frequently in Italian than in English. From waking up (**svegliarsi**) to falling asleep (**addormentarsi**), in Italian, you use reflexive verbs all through the day.

These verbs are easy to recognize in the infinitive form because the standard **-are**, **-ere**, and **-ire** endings drop the final **e** and finish with **si**. For example, **chiamarsi** (*to be called*), **alzarsi** (*to get up*), and **domandarsi** (*to wonder*) (literally: *to ask oneself*). The conjugations of reflexive verbs follow the normal pattern for all tenses of **-are**, **-ere**, and **-ire** verbs, but they're preceded by reflexive pronouns.

The following sections show you how to use reflexive pronouns and verbs, including how to pair them together, and guide you through the reciprocal form and the impersonal **si**.

Pairing reflexive pronouns with reflexive verbs To use a reflexive verb, you need the reflexive pronouns. <u>Table 3-1</u> lists the Italian reflexive pronouns and their English equivalents.

Table 3-1 Reflexive Pronouns

Singular	Plural
mi (me, myself)	ci (us, ourselves)
ti (you, yourself [informal])	vi (you, yourselves [informal])
si (himself, herself, itself, yourself [formal])	si (themselves, yourselves [formal])

When you're building a sentence with reflexive pronouns, you put the reflexive pronoun after the personal subject pronoun (if used, which

you usually don't in this case) and before the conjugated verb form. For example, **io mi alzo** uses the subject pronoun **io** (I) and follows it with the reflexive pronoun **mi** (myself) and the conjugated verb **alzo** ($get\ up$). The reflexive pronoun is part of the appropriate verb conjugation.

The following table shows the conjugation of the reflexive verb **chiamarsi** (*to call oneself*). This verb is the most common of reflexive verbs and is probably the first one you'll use when introducing yourself to strangers in Italian.

chiamarsi (to call	oneself; to be named)
io mi chiamo	noi ci chiamiamo
tu ti chiami	voi vi chiamate
lui, lei, Lei si chiama	loro, Loro si chiamano

For example: Use **Come si chiama?** (*What is your name?* [formal]) and **Come ti chiami?** (*What's your name?* [familiar]) to begin conversations. And after you ask someone else's name, it's nice to be able to offer your own: **Mi chiamo . . .** (*My name is . . .*).

Come si chiama also means What is his/her/its/your [formal] name? For example: Come si chiama quella signora? (What is that woman's name?) Che bel gatto! Come si chiama? (What a beautiful cat! What's its name?) Come si chiama quella trattoria? (What's the name of that

The importance of reflexive pronouns becomes clear if you consider that almost all reflexive verbs have nonreflexive forms and functions. Compare the use of the following verbs in their reflexive and nonreflexive forms: **Io mi sveglio alle sei, poi sveglio i bambini.** (*I wake up at six, and then I wake up the children.*) **Mi vesto, poi vesto i bambini perché i bambini sono piccoli e non sanno vestirsi.** (*I dress myself, and then I dress the children because the children are little and don't know how to dress themselves.*) **Mi diverto quando diverto i bambini.** (*I have fun when I amuse the children.*) Using reflexive verbs throughout the day Reflexive verbs carry you through the day. Although they may be introverted, they're also

responsible. All the actions they portray carry right back to the subject.

To begin the day, you can use these verbs: — alzarsi (to get up) — farsi il bagno/la doccia (to take a bath/shower) — lavarsi (to wash up) — lavarsi i denti (to brush one's teeth) — mettersi (to put on; to wear) — pettinarsi (to comb one's hair) — radersi (to shave) — svegliarsi (to wake up) — vestirsi (to get dressed) During the day, you may do any of the following things: — accorgersi (di) (to realize) — affrettarsi (to hurry) — arrabbiarsi (to get angry) — avvicinarsi (to get near) — divertirsi (to have a good time) — domandarsi (to wonder) — fermarsi (to stop by; to stop from doing something; to stop when in motion) — innamorarsi (di) (to fall in love with) — lamentarsi (di) (to complain) — laurearsi (to graduate from college) — diplomarsi (to graduate from high school) — muoversi (to move [bodily]) — preoccuparsi (to worry) — prepararsi (to prepare) — ricordarsi (di) (to remember) — trasferirsi (isc) (to move [from one city to another, for example]) And, finally, you can finish your day by doing the following: — addormentarsi (to go to sleep) — coprirsi (to cover up) — spogliarsi (to

Another extremely important reflexive verb is **trovarsi**. It's a synonym for both **essere** and **stare**, another way to say *to be*. For example: **Mi trovo molto bene**. (*I'm very well*.) **Dove ti trovi?** (*Where are you?*) **Si trovano in Italia**. (*They are in Italy*.) Altering the position of reflexive pronouns Sometimes you can attach the reflexive pronoun (**mi, ti, si, ci, vi,** and **si**) to the verb but only to infinitives and present participles. **Non voglio alzarmi presto** (*I don't want to get [myself] up early*), for example, attaches the reflexive pronoun **mi** to the infinitive **alzare**, after dropping the final **e** from the infinitive. You can also say **Sto alzandomi presto** (*I'm getting [myself] up early*) by using the present participle *getting* and attaching the reflexive pronoun **mi** to that participle (see <u>Chapter 1</u> in Book V for more on participle mood). Using the semi-auxiliaries, or a kind of helping verb, **dovere** (*to have to; must*), **potere** (*to be able to; can*), and **volere** (*to want*), you can construct sentences that are truly idiomatic.

Attaching to infinitives In the present tense, you don't want two conjugated verb forms next to one another, though a

conjugated form followed by an infinitive works. For example, you say Io devo svegliarmi alle sette. (I have to wake up at 7:00.)

Non puoi svegliarti alle otto perché la classe comincia alle 8.05. (You can't wake up at 8:00 because class starts at 8:05.) Vuole svegliarsi alle nove per andare al parco. (He wants to wake up at 9:00 to go to the park.) Io devo studiare ma preferisco divertirmi. (I have to study, but I prefer to have a good time.)

Notice two things about this construction: ✓ First, infinitives follow devo, puoi, vuole, and preferisco. English does the same. ✓ Second, the pronoun attached to divertirmi is the pronoun that reflects the implied subject io.

Joining up with present participles You can also attach pronouns to the present participles, as shown in the following examples.

Io sto divertendomi. (I'm having a good time.) Tu stai divertendoti. (You [singular, informal] are having a good time.) Lui/lei/Lei sta divertendosi. (He/She/It/You [singular, formal] is/are having a good time.) Noi stiamo divertendoci. (We are having a good time.) Voi state divertendovi. (You [plural, informal] are having a good time.) Loro stanno divertendosi. (They are having a good time.) (You [plural,

formal] *are having a good time*.) Notice that the subjects (**io, tu, lui, lei, noi, voi,** and **loro**) are reflected in the attached reflexive pronouns (**mi, ti, si, ci, vi,** and **si**) and that both are in agreement with the verb conjugations (**sto, stai, sta, stiamo, state,** and **stanno**).

Giving and taking with the reciprocal form Almost any verb can be reflexive. Reciprocal reflexives take the process one step further. They use everyday verbs and show how people interact. In other words, they throw the action back on more than one subject and state things people do to each other. In the following examples, each other is the key phrase: Paolo e

Francesca si parlano. (Paolo and Francesca talk to each other.) Ci vediamo. (We'll see each other.) Cristina e Piero già si conoscono. (Cristina and Piero already know each other.) Parlare (to speak), vedere (to see), and conoscere (to know) aren't normally reflexive verbs, but when they become reciprocal reflexives, they show people interacting with each other.

Reciprocal verbs mostly work in plural forms (in other words, with the pronouns **ci, vi,** and **si**). If the form is singular (with the pronouns **mi, ti, si**) it is often followed by a preposition that expresses reciprocity. For example: **Vi conoscete, vero?** (You know each other, right?) **Non vi ricordate?** (You don't remember each other?) **Non ti ricordi [di . . .]?** (You don't remember. . . ?) **Si innamorano.** (They are falling in love with each other.) **Mi innamoro [di . . .]** (I am falling in love with . . .) **Si sposano.** (They are marrying each other.) (They are getting married.) **Si sposa [con . . .]** (She/He is marrying . . .) **Ci sentiamo.** (Literally: We'll hear from each other.) This phrase is often used on the phone to mean that we'll talk to each other again, perhaps tomorrow.

Using the impersonal si The impersonal construction with the reflexive pronoun si comes across in English as passive. And although situations occur in which the passive voice actually works better than an active form, in general, you don't want to use passive. In English, you use active voice to say, "She bought the car." But if you say, "The car was bought by her," you're using passive construction. Which do you think sounds better?

A more useful remark in the passive would be something like **Qui si parla inglese** (*English is spoken here*). Notice that the subject follows the verb. Here's another example: **si servono biscotti** (*cookies are served*). You have to keep track of the subject and make sure the verb agrees in number with it. Consider the following examples: **Si vendono francobolli.** (*Stamps are sold.*) **Si vende caffè.** (*Coffee is sold.*) **Si parlano italiano, francese, giapponese, e inglese.** (*Italian, French, Japanese, and English are spoken.*) Giving a Commanding Performance with the Imperative Nowhere is the divide between familiar and formal forms of address more evident than when you use the imperative. The very distinction between familiar and formal tells you something important about manners. If you wouldn't use a command (often a demand) in English, then you certainly wouldn't use it in Italian.

The imperative isn't a tense; it's a mood. Italian has four moods: Indicative (used to indicate something; see Chapters 1 and 2 in Book IV) Subjunctive (subjective; see Chapter 6 in Book IV) Conditional (used when something is dependent on certain conditions, such as "what if . . ."; see Chapter 5 in Book IV) Imperative (used with a sense of immediacy, though it's often made to sound like a request) You can buffer your commands by including yourself in them. For example, in English, you may say, "Let's do that," which is more gentle than saying, "Do that." Most commands, however, are directed at other people. So you need to be familiar or formal, and you need to know how many people you're addressing. Because you'll probably use familiar commands more often than formal ones, surprisingly often in fact, the first part of this section focuses on those "friendly" forms. The rest covers irregular imperative forms, formal commands, where to put pronouns that you use with commands, and commonly used commands.

Constructing commands (of the tu, noi, and voi variety) Mangia! (Eat!) says the proverbial Italian restaurant advertisement. This command is directed specifically at you in an informal way. To create the tu form of a positive or affirmative command, you

first need to figure out whether the infinitive belongs to the -are, -ere, or -ire family of conjugations. Check out some affirmative tu commands in <u>Table 3-2</u>.

Table 3-2 Tu Commands in the Affirmative

Infinitive	Present Indicative Tu Form Imperative Tu Fo	
mangiare	mangi (you eat/are eating)	mangia! (eat!)
parlare	parli (you speak/are speaking)	parla! (speak!)
ascoltare	ascolti (you listen/are listening)	ascolta! (listen!)
abitare	abiti (you live/are living)	abita! (live!)
scrivere	scrivi (you write/are writing)	scrivi! (write!)
leggere	leggi (you read/are reading)	leggi! (read!)
dormire	dormi (you sleep/are sleeping)	dormi! (sleep!)
capire (isc)	capisci (you understand/are understanding)	capisci! (understand!)
finire (isc)	finisci (you finish/are finishing)	finisci! (finish!)
servire	servi (you serve/are serving)	servi! (serve!)

Notice anything in <u>Table 3-2</u>? The only **tu** form that changes belongs to **-are** verbs. And you don't use the personal subject pronouns. As for **-ere** and **-ire** verbs (including **isc** verbs), the indicative **tu** and the imperative **tu** forms are the same. **Scrivi una lettera** can mean *you are* writing a letter, or it can mean write a letter. **Leggi un libro** can indicate that *you are reading a book*, or it can be a command, probably from a teacher: *Read a book*.

More good news as far as the familiar commands go: The **noi** and **voi** present indicative and imperative forms are also identical for the standard and regular **-are**, **-ere**, and **-ire** verbs. The **noi** form comes across as more of a suggestion. For example: **Mangiamo!** (*Let's eat!*) **Andiamo!** (*Let's go!*) **Finiamo!** (*Let's finish!*) You use the **voi** form to address friends because it can have a stronger edge to it — **Andate!** (*Go!*) — but it also retains its present indicative conjugated form.

To make these commands negative, you simply put **non** before them, though

only with **noi** and **voi**. For example: **Non mangiate** (*don't eat*) and **non finite** (*don't finish*). To make a **tu** command negative, you start with **non** (*don't*), but then you follow it with the original infinitive, such as these examples.

Non mangiamo più carne! (Let's not eat meat anymore! [we (noi)]) Non mangiate più grassi! (Don't eat fats anymore! [you, plural (voi)]) Non mangiare caramelle. (Don't eat candies. [you, singular (tu)]) Non

parlare con loro. (*Don't talk to them*. [*you*, singular (**tu**)]) Use **tu**, **noi,** and **voi** forms only with people whom you're familiar with, such as family, friends, peers, children, and pets.

Dealing with irregular imperatives for tu, noi, and voi To create commands with irregular verbs, the same rules apply as for regular forms (see the preceding section). Noi and voi commands are the same as the present indicative tense conjugations, though perhaps said in a different tone of voice. The tu forms are different enough that they deserve a little more attention. Table 3-3 lists the familiar tu commands, both positive and negative, of some irregular verbs. The apostrophes show that some commands are simply shortened versions of the tu form in the present indicative tense.

Table 3-3 Singular Familiar (Tu) Commands in Irregular Verbs

Infinitive	Affirmative Command	Negative Command
essere (to be)	sii (be)	non essere (don't be)
avere (to have)	abbi (have)	non avere (don't have)
fare (to make; to do)	fa' (make; do)	non fare (don't make; don't do)
dare (to give)	da' (give)	non dare (don't give)

andare (to go)	va ' (go)	non andare (don't go)
stare (to be; to stay)	sta' (be; stay)	non stare (don't be; don't stay)
dire (to tell; to say)	di' (tell; say)	non dire (don't tell; don't say)

Occasionally, you'll hear someone say **Dai!** This isn't a comment on your mortality but a way to say *Come on!* It's actually a form of encouragement. It's also used to mean *Really?* in the sense of *Oh, come on,* or *You're kidding, right?* In English, a similar phrase may be *Come off it!*

Commanding politely: Forming the Lei and Loro

forms of the imperative Regular and irregular forms of the polite (formal) imperative change the characteristic vowel of the infinitive. A becomes i, and e and ono change to a and ano. So if you want to say Lei parla (you [singular, formal] are speaking) as a command, you'd say parli (speak); Lei chiede (you [singular, formal] ask) becomes chieda (ask); Loro finiscono (you [plural, formal] are finishing) becomes finiscano (finish).

As a general rule, the **Lei** command for irregular verbs takes its stem from the first person singular of the verb's present indicative. You can see examples in <u>Table 3-4</u>.

Table 3-4 Lei Commands of Irregular Verbs

Infinitive	First Person Singular Present Indicative	Lei Command
venire (to come)	io vengo (I come)	venga (come)
andare (to go)	io vado (I go)	vada (go)
dire (to tell; to say)	io dico (I tell)	dica (tell)
fare (to make; to do)	io faccio (I make)	faccia (make)
porre (to put; to place)	io pongo (I put)	ponga (put)
tradurre (to translate)	io traduco (I translate)	traduca (translate)

Naturally, **avere** (*to have*) and **essere** (*to be*) continue to do their own idiosyncratic thing. The **Lei** command for **essere** is **sia**; for **avere**, it's **abbia**.

These days, people don't use the formal plural command **Loro** often. If you're speaking to a group of people, formally, chances are you're going to use the **voi** form instead of **Loro**. Instead of saying **Parlino** (*Speak*), you'd say **Parlate**. Instead of saying **Ripetano** (*Repeat*), say **Ripetete**. This increasingly common practice will simplify your linguistic life to no end.

When in doubt — such as when you're talking to someone you met at a conference, or to a bureaucrat — use the formal, just as you do in speaking English.

In some instances, you never use the familiar. For example, you'll probably always be formal with the butcher you've gone to for 20 years; likewise, you'll be formal with your doctor or a teacher. Every now and again, you can avoid the use of a command completely. When asking a waiter for the bill, you say **Ci fa il conto per favore?** (Would you bring the bill please?) This isn't a direct translation, but you get the idea. It's polite without being demanding.

Adding pronouns to imperatives Some general — even dependable — rules exist for adding pronouns to the imperative.

- ✓ Affirmative familiar commands attach pronouns to the end of the command. The indirect object always precedes the direct object pronoun. For example: **Alzati** (*Get up*) and **Leggimelo** (*Read it to me*).
- ✓ When using the one-syllable commands (refer to <u>Table 3-3</u> for examples), you double the initial letter of the direct object pronoun, except when the pronoun is **gli.** For example: **Dammelo** (*Give it to me*), **Fammi vedere** (*Show me*), and **Diglielo** (*Tell it to him*).
- ✓ With negative familiar commands, you have a choice: You can either attach the pronouns to the ends of the commands (dropping the final e)

from the infinitive in the case of the **tu** form) or put the pronouns in front of the command, like this: **Non lo fare** (*Don't do it*), **Non mi parlare** (*Don't talk to me*), and **Non me lo dare** (*Don't give it to me*). You can also say **Non farlo, Non parlarmi,** and **Non darmelo.**

✓ Formal commands, both affirmative and negative, always place the pronoun before the command itself. Therefore, you say **Non lo faccia** (*Don't do it*) or **Mi dica** (*Tell me*).

To visualize and compare all these forms, check out <u>Table 3-5</u>.

Table 3-5 Familiar and Formal Commands

Person	Affirmative Command	Negative Command
tu	mangia (eat)	non mangiare (don't eat)
	scrivi (write)	non scrivere (don't write)
	scriviglielo (write it to him/her/them)	non scriverglielo (don't write it to him/her/them)
	dormi (sleep)	non dormire (don't sleep)
	fa' (do; make)	non fare (don't do; don't make)
	fallo (do it)	non lo fare (don't do it)
Lei (formal)	mangi (eat)	non mangi (don't eat)
	scriva (write)	non scriva (don't write)
	glielo scriva (write it to him/her/them)	non glielo scriva (don't write it to him/her/them)
	dorma (sleep)	non dorma (don't sleep)
	faccia (do)	non faccia (don't do)
noi	mangiamo (let's eat)	non mangiamo (let's not eat)
	scriviamo (let's write)	non scriviamo (let's not write)
	scriviamoglielo (let's write it to him/her/them)	non scriviamoglielo (let's not write it to him/her/them)
	dormiamo (let's sleep)	non dormiamo (let's not sleep)
	facciamo (let's do)	non facciamo (let's not do)
voi	mangiate (eat)	non mangiate (don't eat)
	scrivete (write)	non scrivete (don't write)
	scriveteglielo (write it to him/her/them)	non scriveteglielo (don't write it to him/her/them)
	dormite (sleep)	non dormite (don't sleep)
	fate (do)	non fate (don't do)
Loro (formal)	mangino (eat)	non mangino (don't eat)

scrivano (write)	non scrivano (don't write)
Glielo scrivano (write it to him/her/them)	non glielo scrivano (don't write it to him/her/them)
dormano (s/eep)	non dormano (don't sleep)
facciano (do)	non facciano (don't do)

Checking out commonly used commands As you're going about your day and practicing Italian, you may find yourself using some of the more commonly used commands, such as the following expressions.

- ✓ In formal situations: **Scusi** (*Excuse me*). This word is often the only one tourists know, and it's greatly overused. To get through a crowd, you can also say **Permesso** (*Permission*). To get someone's attention (a ticket vendor, for example), you can use **Senta** (*Listen*).
 - **Mi dica** (*Tell me*). If you're asking for information, this expression is especially useful.
 - **Si accomodi** (*Make yourself comfortable*) (*Take a seat*). You hear this often in an office, where you're waiting to meet with someone.
- ✓ In more familiar surroundings: Figurati (*Thanks*, *don't mention it*). It also appears as figuriamoci ([between two friends] *don't think anything of it*).
 - **Fallo pure** (*Just do it*) (*Go ahead*). If a friend is dithering about whether to do something, this is the common piece of advice.
 - **Fammi sapere** (Literally: *Make me know*). Another way to say *Tell me everything* or *Let me know*.
 - **Fammi vedere** (Literally: *Make me see*). Another way to say *Show me*.
 - Ma dai (Oh, come on).
 - Non facciamo complimenti (Let's be frank with each other).

Chapter 4

Declaring Your Likes (And Dislikes) with Piacere In This Chapter

Combining indirect object pronouns with **piacere** to express likes and dislikes Using **piacere** in different tenses Familiarizing yourself with other verbs that work like **piacere**

The key to expressing yourself in any language is being able to share what you enjoy and what you don't care for. Getting to know people without understanding what hobbies they enjoy or what activities they really don't like can be difficult. A waiter will be better able to recommend a dish for you if you can let him know you don't care for anchovies or that you're crazy about a particular type of cheese.

This chapter explains how to express likes and dislikes across the verb tenses with **piacere** (*to please*) and shows you other verbs that work in a similar fashion. To use **piacere**, you need to construct sentences backward — at least to begin with. In English, if you want to say that you like something, you simply say *I like coffee*, for example; in Italian, this phrase takes the form *Coffee is pleasing to me*. You build your sentence so it reads, literally, *To me* (**mi**) *is pleasing* (**piace**) *coffee* (**il caffè**).

Using **piacere** also requires indirect object pronouns (**mi** [to/for me], **ti** [to/for you], and so on), which you find out about in this chapter. You use either the singular **piace** (it is pleasing) or the plural **piacciono** (they are pleasing) and the object(s) (one or many) of your desire.

Understanding How to Use Piacere To say you like something in English, you

use a direct manner, such as I like to read. In Italian, you explain that something pleases you: Mi piace leggere (Literally: Reading is pleasing to me). In other words, Italian reverses the subject and object; the English direct object (to read) becomes an Italian subject (reading). The English subject (I) turns into an Italian indirect object pronoun (me). Whatever is liked becomes the subject. Whoever is doing the liking becomes the object.

With **piacere**, indirect object pronouns reveal who is pleased by (or who likes) something, so this section starts with a discussion on indirect object pronouns; then it goes on to talk about conjugating **piacere** in the present tense and shows you how to combine it with indirect object pronouns.

Working with indirect object pronouns In general, pronouns replace nouns in sentences and help to avoid monotonous repetition. For example: Enrico gives the old car to the twins. He gives it to them. In the second sentence, Enrico, the subject, is replaced by the pronoun he. The direct object (or what is being

given), the car, is replaced by the direct object pronoun it. And the indirect object (or who receives the gift), the twins, is replaced by the indirect object pronoun them. Here's another example: [Io] Mando molte cartoline agli amici. (I send friends a lot of postcards.) Gli mando molte cartoline. (I send them a lot of postcards.) Here, you replace agli amici (to friends) with Gli (to them).

In the same way, **piacere** uses indirect object pronouns to tell who likes something or to whom something is pleasing. For example: **Mi piacciono i fiori.** (*I like flowers.*) (Literally: *Flowers are pleasing to me.*) **Ti piacciono i**

fiori? (*Do you like flowers?*) (Literally: *Do flowers please you?*) Indirect objects are recognizable (and distinguished from direct objects) by the questions they answer: *To or for whom?* and *to or for what?* Indirect objects are preceded by a preposition (*to, for,* and so on). In English, this preposition is often understood rather than expressed, as in *Giuseppe gives* [*to*] *them the car*. In Italian, the preposition is built into the indirect object pronoun (**Giuseppe gli dà la macchina**).

<u>Table 4-1</u> lists the indirect object pronouns in Italian and their English equivalents.

Table 4-1 Indirect Object Pronouns

Singular	Plural
mi (to/for me)	ci (to/for us)
ti (to/for you [informal])	vi (to/for you [informal])
gli (to/for him)	loro, gli (to/for them [masculine, feminine])
le (to/for her)	Loro, Gli (to/for you [formal])
Le (to/for you [formal])	

Loro has largely given way to **gli**, which can mean *to/for him*, *to/for them*, and *to/for you* (formal). If it's combined with a direct object pronoun (**lo, la, li,** or **le**), it becomes **glielo**, **gliela**, **glieli**, or **gliele** and can also mean *to/for her*. So **Mario glielo dà** can mean *Mario gives it to her/him/it/you/them*, depending on context.

Conjugating piacere in the present tense verb piacere conjugates irregularly. It doesn't use subject pronouns, so in the tables throughout this chapter, when the subject pronouns are included for reference, they're placed in brackets. You can see the basic present tense conjugation of piacere in the following table.

piacere (to please)
io piaccio	noi piacciamo
tu piaci	voi piacete
lui, lei, Lei piace	loro, Loro piacciono

HARNING/

The forms you'll use almost exclusively in the present tense are **piace** and **piacciono**. If you like one thing, you use the singular **piace**. **Mi piace leggere**, for example, is *I like to read*. An infinitive is singular, and even when you add more than one infinitive, **piace** is the form to use: **Mi piace leggere**, **scrivere e mangiare** (*I like to read*, *write*, *and eat*).

When you're talking about two or more things that you like, you use **piacciono.** Here are a couple of examples: **Mi piacciono i gatti.** (*I like cats.*)

Gli piacciono gli sport. (*He likes sports*.) Notice that the second **gli** is an article, not an indirect object pronoun. In Italian, you use the article before the thing that is liked.

Use **non piacere** to express dislikes, as in **Non gli piacciono i balli moderni** (*He/She doesn't like modern dances*) and **Perché non ti piace la cioccolata?** (*How come you don't like chocolate?*). Note that **dispiacere** means *to be sorry, to mind*: **Mi dispiace sapere che parti** (*I am sorry to learn that you are leaving*); **Ti dispiace** (the conditional **ti dispiacerebbe** is even more polite) **passarmi del pane?** (*Would you mind passing some bread?*).

Combining piacere with indirect object pronouns
How do piacere and indirect object pronouns
combine to tell who likes something? You or someone
likes one thing (piace) or more than one thing
(piacciono); the indirect object pronoun specifies who
does the liking, and it always appears at the start of
the sentence. <u>Table 4-2</u> shows how to use
piace/piacciono with the indirect object pronouns.
When combined with the indirect object pronouns,
piacere's meaning becomes to like.

Table 4-2 Piacere and Indirect Object Pronouns

Singular	Plural
mi piace/piacciono (I like)	ci piace/piacciono (we like)
ti piace/piacciono (you like)	vi piace/piacciono (you like)
gli piace/piacciono (he likes)	gli piace/piacciono (they like)
le piace/piacciono (she likes)	Gli piace/piacciono (you [formal] like)
Le piace/piacciono (you [formal] /	ike)

Most of the time, people use only the third person singular and plural forms of **piacere.** However, occasionally, you'll hear someone say **le piaccio** (*she likes me*) (Literally: *I am pleasing to her*); **so che piaccio di più con i capelli corti** (Literally: *I please to them more when I have short hair*). If someone says to you **mi piaci,** he or she is saying *I like you* (Literally: *You are pleasing to me*). Keep in mind that you're building sentences backward (placing the indirect object *before* the subject).

Another oddity, if you will, about using **piacere** is that you don't have to state the Italian subject or what in English would be the direct object if you can infer it from the context. Here are some examples: **I bambini? Sì, mi piacciono.** (*Children? Yes, I like [them].*) *Them* is understood, though not expressed in Italian.

Ti piace viaggiare? Sì, mi piace. (Do you like to travel? Yes, I like [it].) Le piace cucinare? No, non le piace. (Does she like to cook? No, she doesn't like [it].) Finally, what if you want to say that a specific person, such as Rodolfo, likes something? That is, you specifically want to name whoever is doing the liking. Simply keep in mind that **piace/piacciono** means is/are pleasing, and you need to indicate that something is pleasing to someone. Adding the preposition **a** before a person or a pronoun gives you that *to*; this construction replaces the indirect object pronoun (refer to <u>Table 4-2</u>). For example: A Rodolfo piace scrivere/gli piace scrivere. (Rodolfo likes to write.) (Literally: Writing is pleasing to Rodolfo/to him.) A Laura piacciono i fiori/le piacciono i fiori. (Laura likes flowers.) (Literally: *Flowers are pleasing to Laura/to her.*) If you're using pronouns that are a little more emphatic, you may say **A lui piacciono i** fiori rather than Gli piacciono i fiori (He likes flowers). Some of the subject pronouns change form when preceded by a preposition, such as the following:

Subject Pronoun	Changes to	Example
io	mi/a me	Mi/A me piacciono le mele. (<i>I like apples</i> .)
tu	ti/a te	Ti/A te piacciono le mele. (<i>You</i> [informal, singular] <i>like apples</i> .)
lui	gli/a lui	Gli/A lui piacciono le mele. (He likes apples.)
lei, Lei	le/a lei, Le/a Lei	Le/A lei piacciono le mele. (She likes apples.) Le/A Lei piacciono le mele. (You [formal, singular] like apples.)
noi	ci/a noi	Ci/A noi piacciono le mele. (We like apples.)
voi	vi/a voi	Vi/A voi piacciono le mele. (<i>You</i> [informal, plural] <i>like apples</i> .)
loro,	gli/a loro, Gli/a	Gli/A loro piacciono le mele. (They like apples.) Gli/A

HARNING!

Never use both the regular indirect object pronouns and the form that follows **a** together (such as **a me mi piace**).

Using piacere as a noun Piacere does double linguistic duty. It isn't just a verb (although that would be noteworthy enough); it's also a noun. You use it as a noun most frequently when you meet someone. Upon being introduced, you say Piacere (It's a pleasure). The person you've just met may respond with Il piacere è tutto mio (The pleasure is all mine).

At its most basic, the noun **piacere** means *a pleasure*. You can make something into a great pleasure by adding the suffix **-one. Un piacerone** refers to something that is **un vero piacere** (a true pleasure).

Expressing Likes (And Dislikes) in Any Tense You can conjugate all verbs in all indicative and subjunctive moods across the tenses. Piacere and dispiacere are no exception. Did you notice the verb dispiacere (to dislike; to displease; to hate; to be sorry; to mind)? To express these feelings in

Italian, simply add the prefix disbefore piacere, as you do in English with like and dislike. For example: Se non vi piacciono/se odiate/se vi dispiacciono le regole di grammatica complicate, il verbo dispiacere è perfetto per voi! (If you dislike/displease/hate complicated grammar rules, the verb to dislike is perfect for you!) The present indicative tense, the present subjunctive mood, and the past absolute tense are irregular, but piacere and dispiacere turn regular for all other conjugated forms. Check out these conjugations in the following sections.

Dispiacere can also mean *to be sorry*. You bump into someone and say **Mi dispiace** (*I'm sorry*). You lose your passport, and a friend says **Mi dispiace tanto** (*I'm so sorry*).

Conjugating piacere and dispiacere in the subjunctive and past absolute The earlier section "Conjugating piacere in the present tense" provides the present indicative tense conjugation of piacere. This section shows you how to conjugate piacere and dispiacere in the present subjunctive and the past absolute; these conjugations are irregular. (In other tenses and in the conditional mood, piacere and dispiacere follow regular rules of conjugation; for details, see the later section "Checking out more conjugations for piacere and dispiacere.") Subjunctive

The subjunctive mood (see <u>Chapter 6</u> in Book IV) lets you express possibility, doubt, fear, emotions; it's ultimately subjective.

Nowhere is sound as important as in the subjunctive because one difference in the pronunciation lets you know that a different verb mood is being used. Because the subjunctive lets you express nuance, doubt, and emotion (among other things), pronunciation is important. Flip to Chapter 1 in Book I for an introduction to pronunciation.

Ti piace/dispiace (*You like/dislike it*) indicates that you definitely like/dislike something. **Credo che ti piaccia/dispiaccia** (*I think you like/dislike it*) means that you're not entirely sure. To say that you don't like something, you can also simply say **No, non mi piace.** The word **non** makes the sentiment negative.

Past absolute

You use the past absolute (see <u>Chapter 1</u> in Book V) to describe things that happened long ago and far away.

Use of the past absolute, or the **passato remoto**, varies depending on where you are. Some regions of Italy hardly ever use it; in other regions, especially Sicily, people use it more often.

The past absolute shows up most frequently in literature and opera. To read Dante's *Inferno*, or any of the classics for that matter, you need to be able to recognize the past absolute. For example, **com'altrui piacque** (*as pleased another*) achieves almost formulaic status in the *Inferno*. The past absolute is notoriously irregular, so much so that when you look at conjugated forms, you sometimes can't figure out what the source infinitive is.

Being able to recognize the past absolute and understanding the most irregular forms are generally all you need to get by. You probably don't need to study the past absolute too much or memorize its conjugations. Here are the past absolute forms of **piacere** and **dispiacere**.

piacere (to like; to please)/ dispiacere (to dislike; to displease; to hate; to be sorry; to mind)	
io piacqui/dispiacqui	noi piacemmo/dispiacemmo
tu piacesti/dispiacesti voi piaceste/dispiaceste	
lui, lei, Lei piacque/dispiacque	loro, Loro piàcquero/dispiàcquero

Checking out more conjugations for piacere and dispiacere Piacere has different conjugations for the future, the conditional, the present perfect, and the imperfect. This section covers all of them. Note: In the interests of giving you workable (read: useful) grammar, this section uses only the third person forms of these various tenses and moods.

Future

The future tense of **piacere/dispiacere** is **piacerà/dispiacerà** (singular) and **piaceranno/dispiaceranno** (plural). If, for example, you're telling a friend about a movie you just saw that you think she'll like, you use the future tense and say **Ti piacerà** (*You'll like it*). You can also use this tense to introduce someone to friends who you think that person will like: **Ti piaceranno** (*You'll like them*). Check out the following examples: **I miei amici italiani ti piaceranno di sicuro**. (*You will certainly like my Italian friends*.) **Ti dispiacerà sapere che il volo è stato cancellato**. (*You will be sorry to know*

that the flight has been canceled.) You can use the future tense to indicate probability. So **ti piacerà** can also mean *you will probably like it*. Check out <u>Chapter 5</u> in Book IV for more about the future tense.

Conditional

You use the conditional (**piacerebbe/dispiacerebbe** [singular] or **piacerebbero/dispiacerebbero** [plural]) to express something that may be. For example, say you're expressing reservations about something, so you say **Non mi dispiacerebbe ma . . .** (*I wouldn't mind it, but . . .*). Or you think someone would like something: **Ti piacerebbero** (*You would like them*).

Frequently, this construction includes a follow-up clause, explaining just why you like or don't like something. The conditional is often part of a complex sentence that uses the subjunctive for its second half. Flip to Chapter 5 in Book IV for more about the conditional.

Present perfect and imperfect Knowing when to use either the present perfect or the imperfect takes practice. You can simplify this decision by considering the following questions each tense answers.

- The present perfect (è piaciuto/a, è dispiaciuto/a [singular] or sono piaciuti/e, sono dispiaciuti/e [plural]) answers the questions, "What happened? What did you (or someone else) do?" In the case of piacere, it's often paired with the question, "Did you like it/them?"

 The present perfect refers to a completed past action, something you started and finished, something that's over.
- The **imperfect** (**piaceva** [singular] or **piacevano** [plural]) answers different questions: "What was something like? What was going on? What used to (habitually) go on? What did you used to do, regularly?"

 The imperfect is the ultimate descriptive tense. The reason fairy tales begin with **C'era una volta...** (*Once upon a time, there was...*) is because they're opening up a story about the past that isn't completed, that isn't yet perfected that's imperfect. See <u>Chapter 1</u> in Book V for more

on past tenses.

OF MEMBER

For example, you give someone a book to read and want to know whether she liked it: **Ti è piaciuto il libro?** (*Did you like the book?*) Or you show a friend a house you're thinking of renting or buying and want to get his opinion: **Gli è piaciuta la casa** (*He liked the house*). In both cases, you're talking about something that has happened, so you use the present perfect: She liked the book. He liked the house. End of story.

The thing liked determines the gender of **piaciuto**. A book, being masculine, takes **piaciuto**. A house, being feminine, takes **piaciuta**. The plural forms follow this suit, too.

Ti sono piaciuti i libri? (Did you like the books?) Gli sono piaciute le

case. (*He liked the houses.*) Verbal clues that tell you an action is recent and completed include **ieri** (*yesterday*), **due settimane fa** (*two weeks ago*), and other phrases that fix a time.

On the other hand, the very meaning of **piacere**, *liking*, lends itself to the imperfect because liking tends to be ongoing, unconfined by time. Rarely do you like something only between 2 and 4 p.m. when it wasn't raining, for example. Once again, context is everything.

Take this example: **Da bambino, gli piaceva andare al cinema il sabato** (*As a child, he liked going to the movies on Saturdays*). This sentence has two clues that you want to use the imperfect: *As a child* indicates an ongoing time, and *Saturdays* indicates that this action was a habitual one.

Other words that indicate habitual action are **ogni** (*every*), **spesso** (*often*), **qualche volta** (*sometimes*), **sempre** (*always*), and **non...mai** (*never*). For example: **Ci piaceva guardare la televisione ogni giorno** (*Every day, we liked to watch TV*).

Here are a couple of additional examples of the imperfect: **Ci piacevano gli animali.** (*We liked animals.*) (*We have always liked animals.*) Here, the speaker is talking about something they've always liked, as opposed to the animals they saw at the zoo this afternoon.

Le piaceva nuotare. (*She liked swimming.*) Again, you're saying that this is something she has always liked.

Recent pluperfect

The recent pluperfect (to distinguish it from the remote pluperfect, or preterite perfect), or past perfect (**era piaciuto/a**, **era dispiaciuto/a** [singular] or **erano piaciuti/e**, **erano dispiaciuti/e** [plural]), follows the same rules as the present perfect in the preceding section. The only difference is in the helping verb, which you use in the imperfect rather than the present (**era** instead of **è**, and **erano** instead of **sono**). The pluperfect refers to something that had happened, often before another event being discussed. In English, you may say, *He had finished the first book before he began the second*. The first verb, *had finished*, is in the pluperfect; the second, *began*, is in the present perfect.

Likewise, you distinguish the pluperfect from the imperfect by asking the same questions: "What had happened? What had he done?" In the case of **piacere,** "What had he liked?" It refers, in other words, to something that occurred and is over.

For example: **Non gli era piaciuto il libro** (*He hadn't liked the book*). A further elaboration may include the phrase *when he read it the first time*. **Non gli erano piaciute le poesie di quello scrittore** (*He hadn't liked that writer's poetry*). If you are eager for more on past tenses, check out <u>Chapter 1</u> in Book V.

Looking at Other Verbs that Work Backward Several Italian verbs work the same way as piacere — that is, backward and with accompanying indirect object pronouns. Some of them make more sense than others, as you

find out in the following sections.

A few other verbs similar to **piacere** that aren't included in the next sections include **dare fastidio** (*to bother*; *to annoy*), **disturbare** (*to bother*), and **servire** (*to serve*). These verbs work similarly to **piacere** when used to speak or write.

Verbs that carry the indirect object in their constructions Those that make the most sense are bastare (to be enough), sembrare (to seem), importare (to be important), and interessare (to be of interest). All these verbs in English carry the stated or unstated indirect object in their constructions. For example: Two are enough for me. It seems to me. It's not important to me. It's of no interest to me.

Here are the most used forms of these verbs: **basta** (*it's enough*)/**bastano** (*they're enough*) **sembra** (*it seems*)/**sembrano** (*they seem*) **importano** (*it's important*)/**importano** (*they're important*) **interessa** (*it's of*

interest)/interessano (they're of interest) The indirect object pronoun is always stated with these verbs. As with **piacere**, it precedes the conjugated forms. The following examples show how they work. They really aren't so different from their English counterparts; the main difference is that, in English, you don't usually add the indirect object.

Mi basta un esempio. (One example is enough for me.) Ti bastano dieci giorni? (Are ten days enough for you?) Mi sembra sincero. (He seems honest to me.) Non mi sembrano veri. (They don't seem real to me.) Non mi importa. (It's not important to me.) (It doesn't matter.) Non mi importano le regole. (The rules don't matter to me.) Non gli interessa. (He isn't interested in it.) (It's of no interest to him.) Ci interessano. (We're interested in them.) (They're of interest to us.) The verb mancare

One other fairly common verb that works backward is **mancare** (*to miss*). For example: *I may miss my friends; you may miss your family; the cat misses his owner*. The conjugation of the basic verb **mancare** is regular, as you can see in the following table. But the translation includes the added prepositions *to* or *by*, as in *I am missing to* or *I am missed by*.

mancare (to miss)	
io manco	noi manchiamo
tu manchi	voi mancate
lui, lei, Lei manca	loro, Loro mancano

In other words, you, they, I, he, and we, for example, are missing *to* someone. To put it more idiomatically, they're missed *by* someone. If I miss my friends **Mi mancano** (*I miss them*) or (*They are missed by me*). If you say to someone **Ti manco**, you may sound more coy than you want because it means *You miss me* or *I am missed by you*.

To know who is doing the actual missing, you plug in the appropriate indirect object pronoun. For example: **Mi mancate.** (*I miss you* [plural].) **Mi manchi.** (*I miss you*.) **Gli mancano i bambini.** (*He misses the kids.*) **Ci manca la spiaggia; ti mancano le montagne.** (*We miss the beach; you miss the*

mountains.) Admittedly, this verb takes some getting used to. Just keep in mind that the indirect object pronoun, which precedes the verb, reveals who the subject is.

Chapter 5

The Future Tense and the Conditional Mood In This Chapter ► Using regular and irregular forms of the future tense ► Checking out the conditional

In this chapter, you discover two verb forms — the future tense and the conditional mood — to help you speak about what's in the near future as well as in the far future. You'll be able to make plans for next weekend or dream about the rest of your life.

Focusing on the Future The Italian future tense in its current form is not a direct legacy of classical Latin, as other Italian tenses are. In fact, Latin used a variant of the future completely different from what's used today. This form resembled the forms of the indicative imperfect tense and with time has fallen into disuse.

Only the imperative and indicative moods have this tense. The future indicates present situations and present and future events that are somewhat uncertain. This section shows you how to form the regular future tense and spells out **-are** exceptions; then, you work with irregular roots and find out how to talk about the future with some handy expressions.

Forming the regular future tense The regular future tense is one of the easiest tenses to form. (Later in this chapter, you can see how to form some irregular future tense stems.) To form the regular future tense, follow these simple steps: 1. Take the infinitive of an -are, -ere, or -ire verb.

- 2. Drop the final **e** only to form the future tense stem.
- 3. Add the future tense ending.

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Okay, you have to pay attention to one exception: -are verbs require a slight modification — you change the **a** in the stem to an **e**. (The next section presents greater detail on the spelling changes for -are verbs.) The following list provides a few examples of the modified future tense stems: -are: The stem for parlare (to speak) is parler- (because you change the **a** to an **e**).

✓ -ere: The stem for prendere (to have; to take) is prender-.

✓ -ire: The stem for partire (to leave) is partir-.

Note: The stems you create are the same stems you use for the conditional mood, discussed later in this chapter.

The following list shows the endings that you attach to these stems. The future tense endings are the same for **-are**, **-ere**, and **-ire** verbs.

✓ io: -ò ✓ tu: -ai ✓ lui, lei, Lei: -à ✓ noi: -emo ✓ voi: -ete ✓ loro,
Loro: -anno The following tables show examples of regular -are, -ere,

and **-ire** verbs conjugated in the future tense.

parlare (to speak)	
io parlerò	noi parleremo
tu parlerai	voi parlerete
lui, lei, Lei parlerà	loro, Loro parleranno
	I'll talk with the professor the day after

prendere (to have; to take)	
io prenderò noi prenderemo	
tu prenderai	voi prenderete
lui, lei, Lei prenderà loro, Loro prenderanno	
Prenderemo una bella bistecca alla fiorentina! (We're going to have a nice steak Florentine style!)	

partire (to leave)	
io partirò	noi partiremo
tu partirai	voi partirete
lui, lei, Lei partirà	loro, Loro partiranno
Maria partirà per gli Stati Uniti domenica. (Mary will leave/will be leaving for the United States on Sunday.)	

Spelling out -are exceptions in the future tense Okay, the previous section gets all the really simple stuff out of the way. As with all languages, you have to jump through a few hoops here and there (but you can't be too upset . . . not many languages have more hoops than English!). The following sections cover the spelling changes you need to make with -are verbs.

Verbs that end in -care and -gare With verbs ending in -care (for example, cercare [to look for] and dimenticare [to forget]) and -gare (pagare [to pay]), you add an h after the c or g

in their future stems. This change allows the verbs to keep their hard c and hard g sounds. For example, with pagare, you add the h to the stem pag- and then add the ending erò. The following tables provide examples of the change.

cercare (to look for)	
io cercherò noi cercheremo	
tu cercherai	voi cercherete
lui, lei, Lei cercherà loro, Loro cercheranno	
Cercheranno un albergo quando arriveranno a Roma. (They'll look for a hotel when they get to Rome.)	

pagare (to pay)	
io pagherò	noi pagheremo
tu pagherai	voi pagherete
lui, lei, Lei pagherà loro, Loro pagheranno	
Pagherà (Lei) in contanti o con la carta di credito? (Will you [formal] be paying with cash or a credit card?)	

Verbs that end in -ciare and -giare When conjugating verbs that end in -ciare and -giare, like cominciare (to begin) and mangiare (to eat), you drop the i in the future tense stem because you don't pronounce the i; it's there only to maintain the soft g and c sounds. You can see these future tense forms at work in the following tables.

cominciare (to begin)	
io comincerò noi cominceremo	
tu comincerai	voi comincerete
lui, lei, Lei comincerà loro, Loro cominceranno	
Da domani cominceremo una dieta molto rigida. (Starting tomorrow, we will start a very strict diet.)	

mangiare (to eat)	
io mangerò	noi mangeremo
tu mangerai	voi mangerete
lui, lei, Lei mangerà loro, Loro mangeranno	
Mangeremo soltanto frutta e verdura. (We will eat only fruit and vegetables.)	

Working with irregular roots Some verbs have irregular roots in the future tense, meaning that their stems change with regard to the regular future tense stems in the previous sections (where you keep most of the infinitives). But don't worry: After you change the stems of the verbs in the following sections, you use the same future tense endings (-ò, -ai, -à, -emo, -ete, and -anno) as you do with regular verb roots.

Losing the second-to-last vowel Some common verbs change their stems in the future tense by dropping the second-to-last vowel in the infinitives, as you can see in <u>Table 5-1</u>.

Table 5-1 Common Verbs with Future Stems That Drop a Vowel

Infinitive	Future Tense Stem
andare (to go)	andr-
avere (to have)	avr-
cadere (to fall)	cadr-
dovere (must; to have to; to need to)	dovr-
potere (to be able to)	potr-
sapere (to know)	sapr-
vedere (to see)	vedr-
vivere (to live)	vivr-

Adding a double r Other future tense stems of verbs take on a double r, as you can see in <u>Table 5-2</u>.

Table 5-2 Common Verbs with Future Stems That Have Double Rs

Infinitive	Future Stem
bere (to drink)	berr-
mantenere (to maintain)	manterr-
ottenere (to obtain)	otterr-
rimanere (to stay)	rimarr-
sostenere (to sustain; to support)	sosterr-
tenere (to hold)	terr-
venire (to come)	verr-
volere (to want)	vorr-

Keeping the a You can group the verbs dare, fare, and stare together because even though they're -are verbs, they drop only the final e of -are and then take the endings -ò, -ai, -à, -emo, -ete, and -anno to form the future (see <u>Table 5-3</u>).

Table 5-3 The Future Forms of Dare, Fare, and Stare

Infinitive	Future Stem
dare (to give)	dar-
fare (to do; to make)	far-
stare (to be; to stay)	star-

All alone: The verb essere The verb essere (to be) is in a category all by itself! Its future tense stem becomes sar-, upon which you add the future endings. The following table shows you the full conjugation.

essere (to be)			
io sarò	noi saremo		
tu sarai	voi sarete		
lui, lei, Lei sarà	loro, Loro saranno		
Sarò contenta quando avrò finito questo lavoro. (I'll be happy when I finish this job.)			

Talking about the future with some handy

expressions "Let's forget about domani, let's forget about domani, let's forget about domani, 'cause domani never comes." Although this popular tune encourages you to forget about domani (tomorrow) and the future, the elements of the future are important frames of reference for your daily existence. You can use the phrases in Table 5-4 to speak in precise terms about the future.

Table 5-4 Common Expressions That Often Take the Future			
Phrase	Translation	Phrase	Translation
domani	tomorrow	fra qualche giorno	in a few days
domani mattina	tomorrow morning	fra qualche mese	in a few months
domani sera	tomorrow evening	fra qualche anno	in a few years
dopodomani	the day after tomorrow	fra tre giorni	in three days
sabato prossimo	next Saturday	quando	when
domenica prossima	next Sunday	appena	as soon as
la settimana prossima	next week	se	if
il mese prossimo	next month	più tardi	later
l'anno prossimo	next year	entro giugno	by June
quest'estate	this summer	entro la fine del mese	by the end of the month
stasera	this evening		

Could-ing and Would-ing: The Conditional Mood The Italian conditional mood corresponds to saying could, would, or should in English. For example, the conditional mood allows you to focus on the finer, most important things in life, like "I could never get tired of eating ice cream"; "I would go to Italy in a

heartbeat"; and "I should buy a Ferrari." The conditional is also the perfect mood for telling people what to do: "You should marry George," or "You could be a little nicer!" In the following sections, you practice using and conjugating the conditional.

Covering the uses of the conditional The conditional mood has a couple specific uses: Asking a question: When asking a question, the conditional is the polite way to go.

Potrei provare questi stivali? (Would I be able to try on these boots?) Sarebbe possibile avere un po' d'acqua, per favore? (Would it be possible to have some water, please?) ✓ Noting that one event is dependent upon (conditional to) another event occurring: In this usage, the conditional often appears in the same sentence with the imperfect subjunctive and with "if" sentences. See Chapters 4 and 5 in Book V for more on the subjunctive mood.

But in this chapter, the conditional either exists by itself or is tied to another condition in the present tense or **passato prossimo**, as in this example: **Claudio si sposerebbe ma non ha trovato la donna giusta.** (*Claudio would get married*, *but he hasn't found the right woman*.) Forming the regular conditional If you enjoy forming the regular future tense in Italian (covered earlier in this chapter), you'll love forming the regular conditional mood because the two use the exact same infinitive stems. (Note that the **a** in the stem of **-are** verbs becomes an **e**.) And you

add the same set of conditional endings for all three verb conjugations (- **are**, -**ere**, and -**ire** verbs) to the conditional stems.

The following list shows the conditional endings for the three verb conjugations.

io: -ei ✓ tu: -esti ✓ lui, lei, Lei: -ebbe ✓ noi: -emmo ✓ voi: -este ✓ loro, Loro: -ebbero The following tables show some examples of regular -are, -ere, and -ire verbs conjugated in the conditional mood.

lavorare (to work)		
io lavorerei	noi lavoreremmo	
tu lavoreresti	voi lavorereste	
lui, lei, Lei lavorerebbe loro, Loro lavorerebbero		
Lavorereste con me su questo progetto? (Would you [all] work with me on this project?)		

prendere (to take; to have)		
io prenderei	noi prenderemmo	
tu prenderesti	voi prendereste	
lui, lei, Lei, prenderebbe	loro, Loro prenderebbero	
Prenderebbero il gelato tutti i giorni! (They would have ice cream every day!)		

aprire (to open)		
io aprirei	noi apriremmo	
tu apriresti	voi aprireste	
lui, lei, Lei aprirebbe	loro, Loro aprirebbero	
Apriresti la finestra, per piacere? (Would you open the window, please?)		

Creating the irregular conditional The irregular conditional mood and the spelling exceptions in the conditional mood use the same irregular stems as the irregular future tense verbs covered earlier in this chapter. These stems appear again in <u>Table 5-5</u> for your conjugating pleasure. Note: You use the

conditional endings -ei, -esti, -ebbe, -emmo, -este, and -ebbero.

Table 5-5	Forming Irregular Conditional Verbs		
Infinitive	Conditional Stem	Infinitive	Conditional Stem
andare	andr-	ottenere	otterr-
avere	avr-	pagare	pagher-
bere	berr-	potere	potr-
cadere	cadr-	rimanere	rimarr-
cercare	cercher-	sapere	sapr-
cominciare	comincer-	sostenere	sosterr-
dare	dar-	stare	star-
dovere	dovr-	tenere	terr-
essere	sar-	vedere	vedr-
fare	far-	venire	verr-
mangiare	manger-	vivere	vivr-
mantenere	manterr-	volere	vorr-

Using dovere, potere, and volere in the conditional The irregular verbs dovere (to have to; must), potere (to be able to; can), and volere (to want; wish) always enrich a sentence (check out <u>Table 5-5</u> for their conditional stems), and their use in the conditional mood is no exception. These verbs translate as should (dovere), could (potere), and would like to (volere).

Dovere, potere, and **volere** are often followed in the conditional by a second verb in the infinitive form: **Dovrei studiare.** (*I should study.*) **Potrei dormire tutto il giorno.** (*I could sleep all day.*) **Vorrei sapere chi ti credi di essere.** (*I'd like to know who you think you are.*) The conditional is considered the polite mood, especially when combined with **dovere, potere,** and **volere.** Note the following three examples: **Dovremmo spostarci? Diamo fastidio?** (*Should we move [our spot]?*

Are we in the way?) **Potresti darmi una mano, per piacere?** (Would you please give me a hand?) **Vorrei un cappuccino, per favore.** (I'd like a cappuccino, please.)

Chapter 1

Been There, Done That: Talking in the Past Tense In This Chapter

■ Building the present perfect tense ■ Picking apart the past absolute ■ Investigating the imperfect ■ Giving nuance to verb meanings

No matter how much you live in the present, you spend a lot of time talking about the past. You tell people where you're from, where you've been, and how long you've been doing something. Whether something occurred in the last ten minutes or the last ten years, understanding how to express events in the past tense is key to communicating in any language.

The past tenses in English are easy to use, if often irregular in form. In Italian, the past tenses are also frequently irregular. But in Italian, it gets a little more complicated: Past tense constructions require a knowledge of *conditions* that English doesn't. For example, in English, you may say *The kids went to school in Chicago*. In Italian, the verb you use for *went* depends on when the kids went to school in Chicago. Did they always go there? Did they go for a summer program? More than once? Was it a hundred years ago?

In English, you supply this information with elaboration. *The kids went to school in Chicago during the 2012 to 2013 school year*. Or during their childhood. Or around the turn of the last century. Or for summer programs in general. Or for specific summer programs. In Italian, if this information isn't directly stated, you imply it by the tense of the verb you use.

This chapter shows you how to be this specific as you express events in the past tense. This chapter walks you through constructing the present perfect (**passato prossimo**, or the near past), the past absolute (**passato remoto**, or the distant past), and the imperfect (**imperfetto**, or the habitual, repeated, or ongoing past) and helps you understand when to use each one. (Check out Chapter 2 in Book V for specifics on using reflexive verbs in these tenses.) Forming the Present Perfect Tense Use the *present perfect* to talk about

completed actions in the past. The present perfect is a compound verb, so it takes two words. One is the past participle, such as **guardato** (*looked*), **cotto** (*baked*), **comprato** (*bought*), **domandato** (*asked*), and **detto** (*said*); the other is a helping verb — **essere** (*to be*) or **avere** (*to have*) — conjugated in the present tense.

Past participles To form a regular past participle, remove the characteristic -are, -ere, and - ire endings from infinitives (unconjugated verbs) and replace them with -ato, -uto, or -ito, as shown with some examples in <u>Table 1-1</u>.

Table 1-1 Forming the Regular Past Participle

Infinitive	Past Participle
cercare (to look for)	cercato (looked for)
guardare (to look at)	guardato (looked at)
mangiare (to eat)	mangiato (eaten)
parlare (to speak)	parlato (spoken)
credere (to believe; to think)	creduto (believed; thought)
potere (to be able)	potuto (to have been able)
ricevere (to receive)	ricevuto (received)
volere (to want)	voluto (wanted)
capire (to understand)	capito (understood)
dormire (to sleep)	dormito (slept)
partire (to leave)	partito (left)
sentire (to hear)	sentito (heard)

Italian past participles correspond to their English counterparts, which often end in *-ed* such as *looked*. However, many irregular English past participles don't end in *-ed*, such as *bought*, *saw*, and *read*. Italian, too, has many irregular past participles. Some verbs even have two forms to choose from, such as **perdere** and **vedere** in <u>Table 1-2</u>.

Table 4 O Familia i Abadima malan Bada Badalatala familiada.

That Conjugate with Avere

Infinitive	Past Participle
fare (to make; to do)	fatto (made; done)
accendere (to light; to turn on)	acceso (lit; turned on)
chiedere (to ask)	chiesto (asked)
chiudere (to close)	chiuso (closed)
decidere (to decide)	deciso (decided)
leggere (to read)	letto (read)
mettere (to put; to place)	messo (put; placed)
perdere (to lose)	perduto, perso (lost)
prendere (to take)	preso (taken)
rispondere (to reply)	risposto (replied)
scrivere (to write)	scritto (written)
spegnere (to turn off)	spento (turned off)
spendere (to spend)	speso (spent)
vedere (to see)	veduto, visto (seen)
vincere (to win)	vinto (won)
vivere (to live)	vissuto (lived)
aprire (to open)	aperto (opened)
dire (to say; to tell)	detto (said; told)
offrire (to offer)	offerto (offered)

<u>Table 1-3</u> lists some irregular verbs that take **essere** in the past. For more on when to use which auxiliary, or helper, verb, see the following section.

Table 1-3 Irregular Past Tense Verbs That Take Essere

Infinitive	Past Participle
nascere (to be born)	nato (born)
rimanere (to remain)	rimasto (remained)
scendere (to come; to go down)	sceso (fell)
morire (to die)	morto (died)
sopravvivere (to survive)	sopravvissuto (survived)
venire (to come)	venuto (came)

You may have noticed that **vivere** appears in both <u>Table 1-2</u> and <u>1-3</u>. Well, that's no mistake. You can use **vivere** with both **avere** and **essere**. You use **avere** when **vivere** is followed by a direct object, as in **Matusalemme ha vissuto una lunga vita** (*Methuselah has lived a long life*); you use **essere** when you specify space, location, or duration, such as **È vissuto a Milano e a Torino** (*He has lived in Milan and Turin*) or **È vissuta fino a 95 anni** (*She has lived 95 years*).

You can also use past participles as adjectives, as long as they agree in number and gender with what they're describing. For example, **la casa preferita** (*the favorite house*) is feminine and singular, so **preferita** is as well. **Il libro preferito** (*the favorite book*) is masculine and singular, so **preferito** reflects that. Speaking of an enthusiastic audience at a concert, the late Luciano Pavarotti urged the conductor to give an encore, and said **Si sono proprio riscaldati** (*They're really warmed up*). **Riscaldati** (from **riscaldare** [*to warm up*]) refers to members of the audience and is masculine and plural.

Auxiliary verbs: Avere and essere To activate the past participles discussed in the preceding section, you need an auxiliary or helping verb, either avere (to have) or essere (to be) conjugated in the present tense.

- ✓ You use **avere** with *transitive verbs* verbs that can (though don't always) take a direct object; they "transit" action from the subject to a direct object.
- ✓ You use **essere** with verbs that can't take a direct object, called *intransitive verbs*, which are frequently verbs of motion, of coming and going, of leaving and returning.

Transiting action with avere Direct objects answer questions that ask who or what. For example: Ho trovato la chiave (I found the

key). What did I find? The key.

Lui ha scritto una lettera d'amore (*He wrote a love letter*). What did he write? *A love letter*.

Ho visto gli studenti (*I saw the students*). Who did I see? *The students*.

Think literally for a moment, and the conjugation with **avere** will make perfect sense. **Ho** (*I have*) + **trovato** (*found*); *I have found*. What did I find? **La chiave. Lui ha** (*he has*) + **scritto** (*written*); *he has written*. What has he written? **Una lettera d'amore. Ho** (*I have*) + **visto** (*seen*); *I have seen*. Who have I seen? **Gli studenti.** These three verbs answer the question *what* or *who* and direct the subjects' actions through the verbs to direct objects.

Note: Sometimes the direct object isn't stated but is understood. In this case, you still use **avere** to form the present perfect. The most commonly used verbs with unstated direct objects are **parlare** (*to speak*) because you speak speech, **dormire** (*to sleep*) because you sleep sleep, **sognare** (*to dream*) because you dream dreams, and **camminare** (*to walk*) because you, well, walk the walk.

Verbs with built-in prepositions in English, such as **cercare** (*to look for*), **aspettare** (*to wait for*), and **pagare** (*to pay for*), take direct object pronouns in Italian (though in English they usually take indirect object pronouns).

Moving with essere

Verbs of motion (going, coming, arriving, leaving, becoming) or of stopping motion (staying) don't take direct objects. They conjugate with **essere** rather than **avere**, and the subject and past participle agree in number and gender. Again, think literally for a moment. **Lui è** (*he is*) + **andato** (*gone*) **al cinema**. (*He went to the cinema*.) Or **lei è** (*she is*) + **andata** (*gone*) **al cinema**. (*She went to the cinema*.) *Note: All* reflexive verbs conjugate in the present perfect with **essere**. See <u>Chapter 2</u> in Book V for more about reflexive verbs in the present perfect.

Recognizing that some verbs use both avere and essere Some verbs "cross-conjugate," meaning they can use either essere or avere as a helper. Their meanings tell you which helper to use.

For example, take cambiare (to change). It means one thing to say ho cambiato casa (I changed houses) (I moved) and quite another to say sono cambiato (I have changed) (Literally: I am changed).

Here's another example with **finire** (*to finish*). **Ho finito il libro** means *I finished/have finished the book*, but **la commedia è finita** means *the play is over* and **lui è finito in prigione** translates to *he ended up in prison*. The helping verb changes the meaning and function of the verb's past tense.

WARNING!

You don't really want to say **sono finito** because it doesn't mean *I'm finished/I'm done in*. Instead, it means *there is no hope for me*, or, by extension, *I'm dead*.

SEMEMBER

Conjugating verbs in the present perfect with avere Putting a verb into the present perfect when the helper is avere involves three steps.

- 1. Form a past participle from the infinitive (for example, <u>mangiare</u> becomes <u>mangiato</u> and <u>preferire</u> becomes <u>preferito</u>).
- 2. Conjugate <u>avere</u> in the present indicative tense (see <u>Chapter 2</u> in Book IV) so that it reflects the subject (<u>io ho</u>, <u>tu hai</u>, and so on).
- 3. Combine the two forms, and you've arrived in the present perfect.

The following table shows you how to conjugate **trovare** (*to find*) in the present perfect by using the helping verb **avere**.

trovare (to find)		
io ho trovato	noi abbiamo trovato	
tu hai trovato	voi avete trovato	
lui, lei, Lei ha trovato	loro, Loro hanno trovato	

Here are some examples of the present perfect tense using **avere: Io ho mangiato tutti i biscotti.** (*I ate all the cookies.*) **Hai scritto molte lettere oggi.** (*You wrote many letters today.*) **Paolo ha letto due libri durante il fine settimana.** (*Paolo read two books over the weekend.*) **Abbiamo ricevuto**

una bella lettera dalla zia. (We received a lovely letter from our aunt.) **Avete capito?** (Have you understood?) **Hanno detto una bugia.** (They told a

Avere verbs don't require you to make the participle agree with the subject. They do require agreement, however, if you use a direct object pronoun (see <u>Chapter 3</u> in Book III). As with most pronouns, direct object pronouns precede the verb. They agree in number and gender with the noun they replace.

When direct object pronouns precede the conjugated **avere** verbs, they look like this: **Hanno visitato il museo. L'hanno visitato.** (*They visited the museum. They visited it.*) **Lo** (*it*) substitutes for **il museo**, but because it already agrees in number and gender with the participle, **visitato**, nothing changes. **Lo** does contract with **hanno**, in the interests of flow. Now compare these sentences: **Hanno visitato la chiesa. L'hanno visitata.** (*They visited the church. They visited it.*) **La** (*it*) substitutes for **la chiesa**, so the past participle, **visitata**, takes on a feminine, singular ending. Here are a couple more examples: **Ho comprato le scarpe. Le ho comprate.** (*I bought the shoes. I bought them.*) **Hai visto gli amici? Li hai visti?** (*Have you seen your friends? Have you seen them?*) In the first example, **scarpe** are feminine plural, so the pronoun and the participle's ending are also feminine plural. In the second example, **gli amici,** masculine plural, requires the corresponding masculine plural ending on the participle.

The direct object pronouns **mi, ti, ci,** and **vi** don't require agreement between themselves and the past participle. Such agreement does still occur — **Lui ci ha chiamati** (*He called us*) — but it's entirely optional.

Note: Avere always conjugates with itself to form the present perfect. Thus, **ho avuto** means *I have had/I had*. The following table shows **avere** conjugated in its entirety.

avere (to have)		
io ho avuto	noi abbiamo avuto	
tu hai avuto	voi avete avuto	
lui, lei, Lei ha avuto	loro, Loro hanno avuto	

Conjugating verbs in the present perfect with essere To conjugate a verb in the present perfect, using essere as its helper, you need to take three steps.

1. Form a past participle.

For example, andare becomes andato, and partire becomes partito.

2. Conjugate <u>essere</u> in the present tense so it reflects the subject.

For example, **io sono**, **tu sei**, **lei è**, and so on. (Flip to <u>Chapter 2</u> in Book IV for details.) **3. Put the conjugated form of <u>essere</u> before the past participle, and make the subject and the past participle agree in number and gender.**

Lui è andato (*he went*) but **lei è andata** (*she went*). **Noi** (*we* — a mixed group, thus masculine plural) **siamo andati** (*went*). **Noi** (*we* — a group of women) **siamo andate** (*went*).

The following table shows a verb of motion, **andare** (*to go*), conjugated in the present perfect with **essere.**

andare (to go)		
io sono andato/andata	noi siamo andati/andate	
tu sei andato/andata	voi siete andati/andate	
lui, lei, Lei è andato/andata	loro, Loro sono andati/andate	

The conjugated form of **essere** reveals the subject and that determines the gender and number of the past participle. Here are some examples: **È stato a casa.** (*He was at home.*) **È partita stamattina.** (*She left this morning.*) **Siamo andate a teatro insieme.** (*We went to the theater together.*) **Franco e Chiara sono arrivati tardi.** (*Franco and Chiara arrived late.*) The participles' endings tell you that the first subject was a man; the second was a woman; the third, all women; and the fourth, a mixed gender group. For this last example, keep in mind that if you have a mixed group (even one man and 17 women, for example), you use the masculine.

The peculiarities of avere and essere Both

avere and essere have their own peculiarities.

Avere wants agreement between participles and direct object pronouns. (If there were ever a reason to be specific, that would be it!)

Essere wants agreements between participles and subjects. Something the two helping verbs share, however, is the ability to accept a word inserted between the helping verb and the past participle. This makes English speakers who were taught never to split an infinitive (such as to already know) nervous.

For Italian speakers, the equivalent reaction is evoked when verbs are separated, generally non posso lo leggere. This is a mistake that makes Italian speakers cringe!

In this case, though, in a compound tense, you can insert a few little words: **già** (*already*), **appena** (*just*), and **ancora** (*yet*). The following constructions, then, are both normal and acceptable in Italian.

La signora è già partita. (The lady has already left.) Sono appena arrivati. (They have already arrived.) Non hanno ancora parlato con il direttore. (They haven't yet spoken with the director.)

Note: Essere always conjugates with itself to form the present perfect. Thus, **sono stato/sono stata** means *I was* (masculine and feminine speakers). The following table shows **essere** conjugated in its entirety.

essere (to be)		
io sono stato/stata	noi siamo stati/state	
tu sei stato/stata	voi siete stati/state	
lui, lei, Lei è stato/stata	loro, Loro sono stati/state	

Over and Done with: The Past Absolute You use the present perfect (discussed earlier in this chapter) to talk about past (completed) actions. For example: Giuseppe è arrivato. (Giuseppe arrived.) Maria ha dato dei bei regali. (Maria gave some beautiful presents.) Non sono andati. (They didn't go.) On a related note, you use the past absolute to discuss a completed action from long ago and far away.

Giuseppe arrivò negli Stati Uniti molti anni fa. (Giuseppe arrived in the United States many years ago.) Maria diede dei bei regali. (Maria gave beautiful presents.) Non andarono a scuola. (They didn't go to school.) As you see, the past absolute consists of just one conjugated verb; it's not compound like the present perfect. You conjugate it by adding the appropriate endings to the verb stem (what's left of the verb after you remove the infinitive's ending). For the three types of infinitives, the endings are as shown in Table 1-4.

Table 1-4 Conjugations in the Past Absolute Tense

-are Verbs	-ere Verbs	-ire Verbs
parlare (to talk)	ripetere (to repeat)	dormire (to sleep)

io par<u>lai</u>	io ripet<u>ei</u>	io dorm<u>ii</u>
tu parl<u>asti</u>	tu ripet<u>esti</u>	tu dorm<u>isti</u>
lui, lei, Lei parl<u>ò</u>	lui, lei, Lei ripet<u>è</u>	lui, lei, Lei dorm<u>ì</u>
noi parl<u>ammo</u>	noi ripet<u>emmo</u>	noi dorm<u>immo</u>
voi parl<u>aste</u>	voi ripet<u>este</u>	voi dorm <u>iste</u>
loro, Loro parl <u>arono</u>	loro, Loro ripet <u>erono</u>	loro, Loro dorm <u>irono</u>

The past absolute stem for some verbs is highly irregular. <u>Table 1-5</u> shows you some of the most common forms.

Table 1-5 Conjugations of Irregular Stems in the Past Absolute

Verb Infinitive	Stem	Conjugation
avere (to have)	ebb-	ebbi, avesti, ebbe, avemmo, aveste, ebbero
conoscere (to know)	conobb-	conobbi, conoscesti, conobbe, conoscemmo, conosceste, conobbero
dare (to give)	died-	diedi, desti, diede, demmo, deste, dettero (diedero)
dire (to say; to tell)	diss-	dissi, dicesti, disse, dicemmo, diceste, dissero
essere (to be)	fu-	fui, fosti, fu, fummo, foste, furono
fare (to make; to do)	fec-	feci, facesti, fece, facemmo, faceste, fecero
nascere (to be born)	nacqu-	nacqui, nascesti, nacque, nascemmo, nasceste, nacquero
piacere (to like)	piacqu-	piacqui, piacesti, piacque, piacemmo, piaceste, piacquero
rompere (to break)	rupp-	ruppi, rompesti, ruppe, rompemmo, rompeste, ruppero
sapere (to know)	sepp-	seppi, sapesti, seppe, sapemmo, sapeste, seppero
scrivere (to write)	scriss-	scrissi, scrivesti, scrisse, scrivemmo, scriveste, scrissero
stare (to stay)	stett-	stetti, stesti, stette, stemmo, steste, stettero

vedere (to see)	vid-	vidi, vedesti, vide, vedemmo, vedeste, videro
venire (to come)	venn-	venni, venisti, venne, venimmo, veniste, vennero
vivere (to live)	viss-	vissi, vivesti, visse, vivemmo, viveste, vissero
volere (to want)	voll- (the meaning changes in the past absolute from wants to insists)	volli, volesti, volle, volemmo, voleste, vollero

The past absolute is the literary past, and you're going to find it useful to recognize, if not produce. As for use in everyday speech, the past absolute often gets used in parts of Tuscany and the south of Italy to refer to the not-so-distant past. If you want to see these forms in action, look at the titles of operatic arias: **donna non vidi mai** (*I never saw such a woman*), **vissi d'arte** (*I lived for art*), and **nacqui all'affanno** (*I was born to worry*). Or look at a biography: **Rossini nacque il 29 febbraio nel 1792** (*Rossini was born February 29, 1792*); **morì nel 1868** (*He died in 1868*).

Once Upon a Time: The Imperfect
Tense The imperfect tense is just that
— imperfect. In other words, the
actions of imperfect verbs aren't
perfected, not finished. The imperfect
tense sets the stage for what's to come
and frequently answers questions like,
"What was something or someone
like? What did you used to do
(habitually, regularly)? What was

nappening:"

The imperfect tense allows you to use verbs to describe physical and mental states. If someone was rich, poor, tall, short, hungry, thirsty, sleepy, sad, or happy, then you use the imperfect tense to express these conditions.

The imperfect also tells you about things that used to be or that used to happen. For example: *I used to cut school every day. It was a beautiful time.* The weather was glorious. Every Sunday they came to dinner. Every Monday we had leftovers.

You can combine the imperfect with the present perfect to indicate that while one thing was going on (in the imperfect tense), something else happened (in the present perfect). *While I was eating* (imperfect), *the phone rang* (present perfect).

Other uses of the imperfect include telling what time it was (it was 3:00 in the morning), discussing weather conditions (it was a dark and stormy night), and reporting indirect discourse (what someone said): My friend told me (present perfect) that he was (imperfect) unhappy.

The following sections explain how to form the imperfect and when to use it.

Forming the imperfect The imperfect tense is the most regular of any of the Italian verb tenses. To form it, you drop only the final two letters (-re) from any infinitive, leaving the stem to which you attach subject-specific endings.

Here's the good news: The endings are the same for all the different conjugations. Nothing in Italian could (or ever will) be simpler. See the examples in <u>Table 1-6</u>.

Table 1-6 Conjugations in the Imperfect Tense

-are Verbs	-ere Verbs	-ire (including isc) Verbs
parlare (to talk; to speak)	scrivere (to write)	dormire (to sleep)
io parla <u>vo</u>	io scrive<u>vo</u>	io dormi<u>vo</u>

tu parla<u>vi</u>	tu scrive<u>vi</u>	tu dormi<u>vi</u>
lui, lei, Lei parla<u>va</u>	lui, lei, Lei scrive<u>va</u>	lui, lei, Lei dormi<u>va</u>
noi parla<u>vamo</u>	noi scrive<u>vamo</u>	noi dormi<u>vamo</u>
voi parla<u>vate</u>	voi scrive<u>vate</u>	voi dormi<u>vate</u>
loro, Loro parla<u>vano</u>	loro, Loro scrive<u>vano</u> loro, Loro dormi<u>vano</u>	

You can also translate these forms as, for example, *I used to sleep*, or simply, *I slept*.

Of all the Italian verbs, only three are irregular in the imperfect tense. **Essere** (*to be*) is irregular because it's always irregular. Irregularity is in its nature and, no doubt, part of its charm. (**Avere**, which means *to have*, is regular in the imperfect, for a change.) The following table shows you how **essere** conjugates in the imperfect.

essere (to be)	
io ero	noi eravamo
tu eri	voi eravate
lui, lei, Lei era	loro, Loro erano

The other two verbs that are irregular in the imperfect are **dire** (*to tell; to say*) and **fare** (*to make; to do*). Their Latin roots show; their stems, respectively, are **dice** and **face** (from the Latin verbs **dicere** and **facere**). See the following tables for these verb conjugations.

dire (to tell; to say)	
io dicevo	noi dicevamo
tu dicevi voi dicevate	
lui, lei, Lei diceva loro, Loro dicevano	

fare (to make; to do)		
io facevo	noi facevamo	
tu facevi voi facevate		
lui, lei, Lei faceva loro, Loro facevano		

Perfecting the use of the imperfect Certain clues tell you to use the imperfect tense. For example:

Adverbial expressions (saying when or how often something happened) include the following: ~ a volte (sometimes) - di quando in quando (sometimes; from time to time) - ogni giorno (every day) - ogni (every) ✓ mentre (while) ✓ senza sosta (without stopping) ✓ spesso (often) - di solito (usually) Here are a few sample sentences: Lui lavorava senza sosta. (He worked without stopping.) Ogni giorno leggevo un po'. (Every day I read a little bit.) Mentre mangiavamo, ascoltavamo l'opera. (While we were eating, we were listening to the opera.) Certain verbs, if you think about their meaning (Did you feel a certain way? What were you thinking, fearing, loving?), also predominantly use the imperfect in the past. They all indicate an ongoing state of mind. A few of these follow: ~ amare (to love) ~ credere (to believe; to think) - desiderare (to want) - odiare (to hate) - pensare (to think) - temere (to fear) - volere

Your meaning determines the tense. If, for example, you say that someone gave a party, or in a fairy tale, gave a ball, you use the present perfect: lui ha organizzato un ballo. But if he gave parties (for beneficence; to raise funds) for some purpose, then use the imperfect: lui organizzava balli [di beneficenza; per raccogliere fondi]. However, all the physical and emotional states of being introduced

with avere and essere are likely to appear in the imperfect tense (as opposed to the present perfect).

Adding Nuance to Meaning with Verb Tense La sfumatura (nuance) is an art historical term that refers to shading. Choice of verb tenses allows you to add nuance to your Italian. Not all verbs undergo changes in meaning, but those that do can lend precision to your language.

Pensare (*to think*) doesn't change meaning. **Ho pensato** (*I had a thought*), in the present perfect, and **pensavo** (*I was thinking*), in the imperfect, essentially mean the same thing.

The prepositions that follow **pensare,** however, do modify the meaning to some degree. **Pensare a** means *to think about*, and you can express it as **ci penso** (*I'm thinking about it*); this phrase can be useful when confronted with an overzealous store clerk. **Pensare di,** on the other hand, means *to intend to*. **Non pensavo di interrompere** (*I didn't intend to interrupt*).

Five other verbs have more definite changes in meaning, depending on the tense you use. See <u>Table 1-7</u> for these verbs' subtleties of meaning.

Table 1-7	e 1-7 Verbal Nuance with Tenses		
Infinitive	Present Indicative	Imperfect	Present Perfect
conoscere (to know; to know someone; to be acquainted with someone or with a place)	conosco (/ know)	conoscevo (I knew; I was acquainted with)	ho conosciuto (/ met [someone])
sapere (to know; to have know-how; to be aware of something)	so (I know)	sapevo (I knew [how to]; I was aware of)	ho saputo (/ found out)
dovere (to have to)	devo (I have to)	dovevo (I was supposed to)	ho dovuto (I had to)
potere (to be able to; can)	posso (I can)	potevo (I was able to)	ho potuto (/ managed)
volere (to want)	voglio (I want/ would like)	volevo (I wanted; I intended to; I meant to)	ho voluto (I wanted [and more or less insisted])

Some of these changes are slight, but they allow you to achieve a certain specificity of language. Probably the most important changes are in **conoscere, sapere,** and **dovere.**

La madre di Marco? Non la conoscevo ma l'ho conosciuta ieri. (Marco's mother? I didn't know her but met her yesterday.) Sapeva usare il cambio manuale. (She/he knew how to use manual transmissions.) Dovevo studiare, ma non ne avevo voglia. (I was supposed to study, but I didn't feel like it.) Compare this with Ho dovuto

of using the imperfect involves manners. It's simply more polite to say that you wanted to see someone (**volevo vedere il dottore**) than to say that you want to see someone. Consider the English counterparts. *I want to see the doctor*. *I wanted to see the doctor*. The second sentence is less brusque. The same holds true for the Italian.

Chapter 3

Second-Guessing Actions with the Past Conditional and Past Perfect In This Chapter

Combining the pieces of the past conditional Putting the past conditional to use Building and using the past perfect

In Italian, you use the past conditional tense (**condizionale passato**) to indicate what you would, could, or should have done, said, eaten, and so on. Unlike the present conditional tense, which implies the possibility that action could still take place, the past conditional generally forecloses possibility, implying that "it's too late now!"

You very often see the past conditional in conjunction with the past perfect subjunctive (**trapassato congiuntivo**; see <u>Chapter 4</u> in Book V) and with "if" sentences (**frasi ipotetiche**; see <u>Chapter 5</u> in Book V) — for example, **Se io avessi saputo, avrei telefonato** (*If I had known, I would've called*). The past conditional, however, can stand on its own and sometimes with the present perfect tense (**passato prossimo**; see <u>Chapter 1</u> in Book V), the imperfect tense (**imperfetto**; see <u>Chapter 1</u> in Book V), and gerunds (see <u>Chapter 6</u> in Book V).

The **trapassato prossimo** (*past perfect*) tense corresponds to this English construction: had + a past participle. For example, you often say *had eaten*, *had left*, *had finished*, *had married*, and *had enjoyed*.

You often use the past perfect tense to describe an activity done prior to another activity that also has taken place — **Siccome non avevo studiato, ho fatto finta di essere malata** (*Since I hadn't studied, I pretended I was sick*). You often find past perfect verbs accompanied by the adverbs **già** (*already*), **non...ancora** (*not yet*), and **appena** (*just*). Some other common uses of **the trapassato prossimo** include use with the imperfect subjunctive (see Chapter

<u>6</u> in Book IV), with the past perfect subjunctive (see <u>Chapter 4</u> in Book V), and in fairy tales and literature.

This chapter provides you with examples of all the past conditional and past perfect possibilities.

Forming the Past Conditional The past conditional tense is easy to form in Italian. Like most compound tenses, you precede the verb in question with the auxiliary verb essere (to be) or avere (to have). To form the past conditional, you put the auxiliary verb into the present conditional tense (see Chapter 5 in Book IV) and add the past participle (see Chapter 1 in Book V).

Here are a couple examples of this construction: **Cosa avresti** (auxiliary verb) **fatto** (past participle) **tu?** (*What would you have done?*) **Sarei** (auxiliary verb) **andata** (past participle) **via.** (*I would've gone away.*) The following tables show example conjugations for the verbs **parlare** (which uses **avere**), **uscire** (which uses **essere**), and **fermarsi** (a reflexive verb, hence it uses **essere**).

parlare (to speak)		
io avrei parlato noi avremmo parlato		
tu avresti parlato voi avreste parlato		
lui, lei, Lei avrebbe parlato loro, Loro avrebbero parlato		
lo avrei parlato con lui, ma avevo paura. (I would've spoken with him, but I was afraid.)		

uscire (to go out)	
io sarei uscita/o noi saremmo uscite/i	
tu saresti uscita/o voi sareste uscite/i	
lui, lei, Lei sarebbe uscita/o loro, Loro sarebbero uscite/i	
Tu saresti uscita con lui? (Would you have gone out with him?)	

Note: The past participles of verbs conjugated with **essere** must always agree in gender (masculine or feminine) and number (singular or plural) with the subjects of the sentences — hence the four possibilities of past participle endings.

fermarsi (to stop)			
mi sarei fermata/o ci saremmo fermate/i			
ti saresti fermata/o vi sareste fermate/i			
si sarebbe fermata/o si sarebbero fermate/i			
Abbiamo detto che ci saremmo fermati tornando da Venezia. (We said that we would stop by on the way back from Venice.)			

Note: **Fermarsi** is a reflexive verb, so it takes the reflexive pronouns that you see in the previous table. For more on conjugating reflexive verbs, check out Chapter 3 in Book IV.

The verb **avere** takes **avere** as its auxiliary verb in the past conditional, and the verb **essere** takes **essere** as its auxiliary verb in the past conditional.

Using the Past Conditional to Play "Woulda, Coulda, Shoulda"

You use the past conditional in Italian in many of the same situations when

you'd use it in English (heck, "you'd use it" is in the present conditional, so the conditional is all over the place).



The following is a list of the past conditional's common uses: <a> You can use the past conditional to identify what you would/could/should have done if something hadn't prevented you from doing it. You use the word **ma** (but) to indicate that something stood in your way. For example: **Avrei studiato, ma ero stanca.** (I would've studied, but I was tired.) Saremmo andati al cinema, ma non avevamo soldi. (We would've *gone to the movies, but we didn't have any money.*) **V** You can use the past conditional tense to ask for or offer an opinion. For example: Che cosa avresti fatto al posto mio? (What would you have done in my place?) \checkmark The past conditional appears with verbs and expressions of knowing, believing, and saying, such as sapere (to know), capire (to understand), dire (to say; to tell), promettere (to promise), and scrivere (to write), to name a few. These uses of the past conditional translate into the present conditional in English. Here are some examples: Era **chiaro che non sarebbero andati d'accordo.** (It was clear that they wouldn't get along.) Hai detto che avresti studiato! (You said that you would study!) Ho detto che avrei chiamato, e invece non ho chiamato. (I said that I would call, and instead I didn't call.) Expressing

Responsibilities, Desires, and Abilities in the Past Conditional You often use the verbs **dovere** (*to have to*), **volere** (*to want to*), and **potere** (*to be able to*) in the past conditional tense to express the following, respectively: $\slash\hspace{-0.6cm} I$ (*you/he/we/they*) should've . . .

```
✓ I would've liked to . . .
```

✓ I could've . . .

You can also express negative connotations such as **non avrei/sarei dovuto** . . . (*I shouldn't have* . . .) and **non avrei/sarei potuto** . . .? (*Couldn't I have* . . .?).

To use **dovere**, **volere**, and **potere** in the past conditional, you first decide whether you should use the conditional of the auxiliary verb **essere** or **avere**, and then you add the past participle — **dovuto**, **voluto**, or **potuto** — to the auxiliary verb. Both of these forms precede the action verb in the sentence: **Avrei dovuto prendere gli spiedini di seppia!** (*I should've gotten the squid*

kebobs!) **Sarei dovuta partire prima.** (*I should've left earlier*.) Use the **avere** conditional when the infinitive that follows the past participle (**dovuto, voluto,** or **potuto**) generally takes **avere,** and use **essere** when the infinitive that follows the past participle is an intransitive verb (in other words, a verb that takes **essere**). See more on transitive and intransitive verbs in <u>Chapter 1</u> in Book V.

Note the following examples of avere: Avresti dovuto provare di più. (You should've tried harder/rehearsed more.) Avrei voluto studiare sociologia. (I would've rather studied sociology.) Il babbo avrebbe potuto telefonare. (Dad could've called.) Note the following examples of essere: Saresti dovuto/a partire prima! (You should've left earlier.) Sarei voluto/a diventare veterinario/a. (I would've liked to become a veterinarian.) Il babbo si sarebbe potuto divertire di più or Il babbo avrebbe potuto divertirsi di più. (Dad could've had more fun.) Note that if you prefer attaching the si to the infinitive of the verb, you need to use the auxiliary avere.

Forming and Implementing the Past
Perfect Tense You form the trapassato
prossimo (past perfect) like the other
compound tenses in Italian: You
combine the imperfect of avere (to
have) or essere (to be) with the past

participle of the verb in question. A brief recap may suffice: When you have a transitive verb, your auxiliary verb will be avere; when you have an intransitive verb or any reflexive verb, your auxiliary verb will be essere — and keep in mind that when you have a reflexive verb, you need to add a reflexive pronoun.

Here are some examples of the past perfect in action: **A 6 anni, Daniel non aveva ancora cominciato a nuotare.** (When he was 6, Daniel hadn't yet begun to swim.) **A 6 anni, Daniel era già stato in Italia.** (When he was 6, Daniel had already been to Italy.) **A 6 anni, Daniel si era già abituato a fare i compiti da solo.** (When he was 6, Daniel had already gotten used to

doing his homework by himself.) When forming the past perfect in Italian, you often need to use the adverb **già** (*already*), which should be placed between the auxiliary verb and the past participle.

La mamma aveva già preparato tutto quando siamo arrivati. (Mom had already prepared everything when we arrived.) The adverb non... ancora (not...yet) works in the same way — Luisa non aveva ancora capito che doveva studiare (Luisa hadn't yet understood that she needed to study) — as do the adverbs non...mai (never) — Non si era mai sposato, Donald (Donald hadn't ever gotten married) — and appena (just) — Mi ero appena alzata... (I had just gotten up...).

The following tables show examples of a transitive verb (which takes **avere**),

an intransitive verb (which takes **essere**), and a reflexive verb in the **trapassato prossimo** tense.

mangiare (to eat)		
io avevo mangiato noi avevamo mangiato		
tu avevi mangiato	voi avevate mangiato	
lui, lei, Lei aveva mangiato Ioro, Loro avevano mangiato		
Abbiamo detto di no perchè avevamo mangiato a casa. (We said no because we had		
eaten at home.)		

partire (to leave; to depart)	
io ero partito/a	noi eravamo partiti/e
tu eri partito/a	voi eravate partiti/e
lui, lei, Lei era partito/a loro, Loro erano partiti/e	
Quando sono arrivata, tu eri già partita. (When I got there, you had already left.)	

Note: The past participles of verbs conjugated with **essere** (in any compound tense) must agree in number and gender with their subjects.

alzarsi (to get up)		
mi ero alzato/a	ci eravamo alzati/e	
ti eri alzato/a	vi eravate alzati/e	
si era alzato/a	si erano alzati/e	
Quando è suonata la sveglia, Nicole e Mark si erano già alzati. (When the alarm rang, Nicole and Mark had already gotten up.)		

Chapter 4

I Hope That You've Had Fun! The Subjunctive Mood in the Past In This Chapter ▶ Putting together the past subjunctive and the past perfect subjunctive ▶ Using the right tense in the main clause with the subjunctive in the dependent clause

The subjunctive mood expresses doubt, uncertainty, opinion, emotion — all the things required for *subjective* thoughts (you know, things like, *I'm happy that you love Italian food, I don't think that pasta is sitting too well,* or *I think this book is great!*). Sometimes you want or need to express doubt or uncertainty in the past tense, which is the job of the past subjunctive (for example, *It's probable that I loved Italian food before I ate that pasta and read this book*).

Sometimes you may also need the past perfect subjunctive tense, which refers to a specific time and generally translates as *had eaten* or *had jumped*. Like the other three tenses in the subjunctive (the present subjunctive, the imperfect subjunctive, and the past subjunctive), it's most often used in subordinate clauses, introduced by the conjunction **che** (*that*).

This chapter provides you with some stellar past subjunctive explanations, shows you how to form the past perfect subjunctive, and provides you with a handy refresher on how to form sentences by using all four subjunctive tenses. Enjoy!

Forming the Past Subjunctive If you have a handle on using the present subjunctive tense (see <u>Chapter 6</u> in Book IV), you should find the past subjunctive to be a breeze. You follow the same format, except you express doubt, uncertainty, and so on about an action that occurred in the past.

The past subjunctive (or **congiuntivo passato**) is a compound tense. In most cases, you form the past subjunctive with the following parts: Main clause + **che** (*that*) + present subjunctive of **avere** (*to have*) or **essere** (*to be*) + past participle Just like with the present subjunctive, the past subjunctive appears in the dependent clause, usually introduced by **che.** The verb in the main clause needs to be a verb that denotes uncertainty, emotion, and so on.

Present subjunctive: <u>Dubito</u> che loro <u>vengano</u>. (*I doubt that they're coming.*) **Past subjunctive: Dubito che loro siano venuti.** (*I doubt that*

You use the past subjunctive when the action in the dependent clause (the verb in the past subjunctive) happened before the action in the main clause. The verb in the main clause appears in the present tense (generally) or in the future or imperative tense (less frequently); see the later section "Sequencing Your Tenses in the Subjunctive" for more details.

The following tables show three examples of the past subjunctive: a transitive verb (one that takes **avere**), an intransitive verb (one that takes **essere**), and a reflexive verb (which takes **essere**), respectively.

mangiare (to eat)	
che io abbia mangiato	che noi abbiamo mangiato
che tu abbia mangiato	che voi abbiate mangiato
che lui, lei, Lei abbia mangiato che loro, Loro abbiano mangiato	
Siamo contenti che abbiate mangiato bene! (We're pleased that you ate well!)	

aha is sia aminatata	-hi-i
che io sia arrivato/a	che noi siamo arrivati/e
che tu sia arrivato/a	che voi siate arrivati/e
che lui, lei, Lei sia arrivato/a che loro, Loro siano arriv	

vestirsi (to get dressed)		
che io mi sia vestito/a che noi ci siamo vestiti		
che tu ti sia vestito/a	che voi vi siate vestiti/e	
che lui, lei, Lei si sia vestito/a che loro, Loro si siano ves		
Come si è vestito Rudi per la festa? (How did Rudi dress for the party?) Non so come si sia vestito. (I don't know what he wore.)		

The adverbs of time — **già** (*already*), **mai** (*never*; *ever*), and **ancora** (*still*; *yet*) — go between the auxiliary verb and the past participle.

Composing the Past Perfect Subjunctive The trapassato congiuntivo (past perfect subjunctive), typically shortened to trapassato, is a compound tense that you form by combining these parts: Che (that) + the imperfect subjunctive of avere (to have) or essere (to be) + the past participle of the verb in question If you quessed that from the start, congratulations! You may have quessed it because you form the trapassato just like you form the other compound tenses in Book V. (If you need the scoop on the imperfect subjunctive, check out Chapter 6 in **Book IV.)** The following tables give you three examples: a transitive verb (one that takes avere), an intransitive verb (one that takes essere), and a reflexive verb (which takes essere) in the trapassato, respectively. Note: For the reflexive verb, you must add the

proper reflexive pronoun during conjugation (mi, ti, si, ci, vi, or si).

mangiare (to eat)	
che io avessi mangiato	che noi avessimo mangiato
che tu avessi mangiato	che voi aveste mangiato
che lui, lei, Lei avesse mangiato	che loro, Loro avessero mangiato
Scusate! Pensavo che aveste già mangiato! (I'm sorry! I thought that you had already eaten!)	

che io fossi uscito/a	che noi fossimo usciti/e
che tu fossi uscito/a	che voi foste usciti/e
che lui, lei, Lei fosse uscito/a che loro, Loro fossero usciti/e	

comportarsi (to behave)	
che io mi fossi comportato/a	che noi ci fossimo comportati/e
che tu ti fossi comportato/a	che voi vi foste comportati/e
che lui, lei, Lei si fosse comportato/a che loro, Loro si fossero comportati/	
Chi avrebbe mai creduto che Janine si fosse comportata in quel modo? (Who would have ever believed that Janine behaved/had behaved in that way?)	

The **trapassato** usually occurs in a dependent clause, introduced most often by the word **che** (*that*) when the verb in the main clause is a present or a past perfect conditional (see <u>Table 4-1</u>, later in this chapter). You use it to express an action that has been completed before the action in the main clause. For example: <u>Avrei preferito</u> **che tu** <u>ti fossi sposata</u> **con Gino.** (*I would've preferred that you marry Gino.*) The verb in the main clause must be in some specific tense:
The past conditional or the past perfect (see <u>Chapter 3</u> in Book V): Past conditional: <u>Sarebbe</u> <u>stato</u> meglio che tu non <u>avessi detto</u> nulla. (*It would've been better had you said nothing.*)
The imperfect (see <u>Chapter 1</u> in Book V): Mia madre <u>credeva</u> che io <u>fossi diventata</u> importante. (*My mom believed*

that I had become important.) In Passato prossimo (present perfect; see Chapter 1 in Book V): Ci è parso che fossero già partiti. (It seemed to us that they had already left./We thought they'd already left.) In The trapassato prossimo (past perfect; see Chapter 3 of Book V): Non avevamo creduto nemmeno per un momento che Claudia avesse scritto il tema da sola. (We didn't believe for a moment that Claudia had written the essay by herself.) You also use the trapassato frequently in "if" clauses, which are discussed in Chapter 5 of Book V.

Students always worry about knowing when to put what tense where. A good rule of thumb, at least with the **trapassato**, is that when you have a compound tense in the main or independent clause, you place the **trapassato** in the dependent clause. Of course, this rule of thumb isn't set in stone, as evidenced in the previous verb table showing the conjugation of **mangiare: Pensavo che aveste già mangiato!** (*I* thought that you had already eaten!) Let practice, repetition, and context be your guide!

Sequencing Your Tenses in the Subjunctive Italian has four subjunctive tenses: the present subjunctive, the imperfect subjunctive, the past subjunctive, and the past perfect subjunctive (the first two are covered in Chapter 6 of Book IV; the other two are discussed earlier in this chapter). The best way to sequence

verb tenses in the subjunctive is to consider the relationship between the verb in the main clause and the verb in the dependent clause and determine the time frame of the two "actions": whether the two verbs are contemporaneous (happening in the same period of time), or whether the one in the dependent clause is antecedent (occurring prior to) or subsequent to (occurring later than) the verb in the main clause. <u>Table 4-1</u> presents all the different variations to keep in mind while you're in the subjunctive mood.

Table 4-1	Sequencing the Subjunctive		
Main Clause	+ Dependent Clause	Time Frame	Examples
Present indicative Future indicative	+ present subjunctive	if the verbs in the two clauses are contemporaneous (happening in the same	Credi che quelle scarpe costino troppo? (Do you believe that those shoes cost too much?) Non crederai che quelle scarpe costino troppo! (You will not believe that
Present imperative		period of time)	those shoes cost too much!) Non credere che quelle scarpe costino troppo. (Do not believe that those shoes cost too much.)
Present indicative	+ past subjunctive	if the verb in the depen- dent clause is prior, or ante-	Credi che quelle scarpe siano costate troppo? (Do you believe that those shoes have cost too
Future indicative		cedent, to the one in the main clause	much?) Non crederai che quelle scarpe siano costate troppo! (You will not believe that those shoes
Present imperative			have cost too much!) Non credere che quelle scarpe siano costate troppo. (Don't believe that those shoes have cost too much.)
Present indicative	+ present subjunctive (but future indicative is also	if the verb in the depen- dent clause is later than, or subsequent	Credi che quelle scarpe costino/costeranno troppo? (You believe that those shoes cost/will cost too much?)
Future indicative	acceptable)	to, the one in the main clause	Non crederai che quelle scarpe costino/coster- anno troppo! (You will not believe that those shoes
Present imperative			cost/will cost too much!) Non credere che quelle scarpe costino/coste- ranno troppo. (Do not believe that those shoes cost/will cost too much.)

Present perfect indicative Past absolute indicative Imperfect indicative Past perfect indicative	+ imperfect subjunctive	if the verbs in the two clauses are contemporaneous (happening in the same period of time)	Non hai mai creduto che quelle scarpe costassero troppo. (You have never believed that those shoes cost too much.) Non credesti per un momento che quelle scarpe costassero troppo. (You never believed [not even] for a moment that those shoes cost too much.) Credevi che quelle scarpe costassero troppo. (You believed that those shoes cost too much.) Avevi creduto che quelle scarpe costassero troppo. (You had believed that those shoes cost too
Present perfect indicative Past absolute indicative	+ past perfect indicative	if the verb in the dependent clause is prior, or antecedent, to the one in the main clause	much.) Hai creduto che quelle scarpe fossero costate troppo. (You have believed that those shoes had cost too much.) Non credesti per un momento che quelle
Imperfect indicative Past perfect indicative			scarpe fossero costate troppo. (You didn't believe that those shoes had cost too much.) Credevi che quelle scarpe fossero costate troppo. (You believed that those shoes had cost too much.) Avevi creduto che quelle scarpe fossero costate troppo. (You had believed that those shoes had cost too much.)

Present perfect indicative Past absolute indicative	+ present perfect conditional	if the verb in the dependent clause is later than, or subsequent to, the one in the main clause	Hai creduto che quelle scarpe sarebbero costate troppo. (You have believed that those shoes would have cost too much.) Credesti che quelle scarpe sarebbero costate troppo. (You believed that those shoes would have
Imperfect indicative			cost too much.) Credevi che quelle scarpe sarebbero costate troppo. (You believed that those shoes would have cost too
Past perfect indicative			much.) Avevi creduto che quelle scarpe sarebbero costate troppo. (You had believed that those shoes had cost too much.)
Present conditional	+ imperfect subjunctive	if the verbs in the two clauses are contemporaneous	Crederesti che quelle scarpe costassero troppo. (You would believe that those shoes cost too much.)
Present perfect conditional		(happening at the same time)	Avresti creduto che quelle scarpe costassero troppo. (You would have believed that those shoes cost too much.)
Present conditional	+ past perfect subjunctive	if the verb in the depen- dent clause is prior, or ante- cedent, to	Crederesti che quelle scarpe fossero costate troppo. (You would believe that those shoes had cost too much.)
Present perfect conditional		the one in the main clause	Avresti creduto che quelle scarpe fossero costate troppo. (You would have believed that those shoes had cost too much.)

Chapter 5

"If" Clauses, the Impersonal, and the Passive In This Chapter

Checking out "if" clauses Investigating the impersonal and the passive Sentences transmit messages and are composed of clauses. Verbs and subjects are essential to understanding clauses and consequently comprehending the message of a sentence. This chapter shows you how to use "if" clauses in hypothetical constructions, how to use impersonal forms to express actions that don't have a clearly identified subject, and how to recognize actions that are performed by an indirect object on a receiving subject (passive form).

Hypothetically Speaking: "If" Clauses throughout the Tenses Hypothetical sentences, known in Italian as frasi ipotetiche con se, translate into English as If . . . sentences. They cover a wide range of speech and include many of the tenses covered in this book. Hypothetical constructions always have two parts: a dependent

clause introduced by the word se (if), and the main or independent clause that refers to the result of whatever you postulate or hypothesize in the "if" clause. The verb tenses you use in both clauses depend on the type of hypothetical sentence you want to construct.

Italian features three types of hypothetical constructions: expressions of reality, probability, and impossibility. Each type uses specific verb tenses. And guess what? All three are covered in the following sections, and so is the phrase *as if*.

Expressing conditions within the realm of reality One type of hypothetical construction lies within the realm of fact, reality, or actuality. If you say, for example, Se mangio il gelato, ingrasso (If I eat ice cream, I gain weight), you express a fact or a reality in your life. Notice the use of the present tense in both the dependent clause (mangio) and independent clause (ingrasso). You gain weight if you eat ice cream — period!

As in English, the order of your clauses doesn't matter; you can also say **Ingrasso** se mangio il gelato (I gain weight if I eat ice cream). What

matters is that you attach the word **se** to the dependent clause (the "if" statement that implies the condition, not the result).

The verb tenses you use for the fact/reality hypothetical construction are precisely those tenses that allow you to speak with certainty, as outlined in Table 5-1.

Table 5-1 Hypothetical Constructions in Reality

Se + Dependent Clause	Independent Clause	Example
Present indicative*	Present indicative*	Se <u>studi, impari</u> . (If you study, you learn.)
Present reflexive	Present	Se <u>ti alzi</u> presto domani, <u>ti porto</u> a scuola. (If you get up early tomorrow, I bring you to school.)
Present indicative*	Imperative	Se <u>hai</u> fame, <u>mangia</u> ! (If you're hungry, eat!)
Present indicative*	Future	Se <u>ti innamori</u> , te ne <u>pentirai</u> .** (If you fall in love, you will regret it.)
Future	Future	Se <u>arriveranno</u> a luglio, <u>potremo</u> <u>andare</u> in Sardegna insieme. (If they arrive in July, we can go to Sardegna together.)
Present perfect	Present indicative*	Se Maria <u>ha telefonato</u> , significa che <u>ha</u> notizie. (If Maria called, it means that she has news.)
Present perfect	Present perfect	Se <u>hai studiato</u> , perchè non <u>hai passato</u> l'esame? (If you studied, why did you fail the exam?)
Imperfect	Imperfect	Se <u>avevamo</u> sete, <u>prendevamo</u> un'aranciata. (If we were thirsty, we would get an orange soda.)
Imperfect	Present perfect	Se Maria <u>voleva venire</u> alla festa, perchè non <u>è venuta</u> ? (If Maria wanted to come to the party, why didn't she come?)

^{*}Present indicative listings also include reflexive verbs **Both of these verbs are reflexive: **innamorarsi** and **pentirsi** All the examples in <u>Table 5-1</u> denote, in some way or another, the certainty of something that's happening, that happened, that didn't happen, or that will happen. You see no doubt implied in any of the examples.

You don't always combine the verb tenses from the dependent clause in the left column in <u>Table 5-1</u> with the verb tenses directly opposite them in the right-hand column denoting the main (independent) clause. You can mix and match your possibilities of hypothetical constructions in the realm of reality, as in the following examples. It all depends on

what you want to say!

Present perfect + future: Se <u>hai fatto</u> tutto, non <u>dovrai preoccuparti</u>. (*If you've done everything, you'll not have to worry*.) **Present indicative** + **imperative:** Se <u>vuole sedersi</u>, <u>si sieda, prego</u>! (*If you wish to sit, please have a seat!*) Examining hypothetical constructions of probability

The hypothetical condition of probability and and possibility possibility implies that an action is conditional. In other words, this type of sentence always translates into, roughly, "If such and such were to happen, this and that would happen." Probability constructions are much more straightforward and simple than reality constructions (see the previous section). They usually require two different tenses: the imperfect subjunctive (see <u>Chapter 6</u> in Book IV) and the conditional (see <u>Chapter 5</u> in Book IV): **Se** + **congiuntivo imperfetto** (*imperfect subjunctive*) + **il condizionale** (*present conditional*): **Se io <u>studiassi</u>** (imperfect subjunctive), <u>andrei bene</u> (present conditional) <u>a scuola</u>. (If I were to study [If I studied], I would do well in school.) You can also reverse the order of the clauses, placing the independent one first — it doesn't matter as long as the imperfect subjunctive is in the dependent or subordinate clause: **Uscirei** (present conditional) **se non dovessi studiare** (imperfect subjunctive) **questi verbi!** (*I'd go out if I didn't have to study these*

You may also use a second, less-common verb tense combination for probability constructions. This combination comes in handy when you want to express regret, after the fact. You're speaking from a present standpoint about the past (even though you use the imperfect subjunctive). For example, **Se io fossi intelligente, avrei studiato ieri invece di andare a ballare** (If I were smart, I would have studied yesterday instead of going dancing). Here's the structure: **Se** + **congiuntivo imperfetto** (imperfect subjunctive) + **condizionale passato** (conditional perfect): **Se io fossi** (imperfect subjunctive) **in te, sarei rimasta** (conditional perfect) a **Tucson.** (If I were you, I would have stayed in Tucson.) What-iffing the impossible The hypothetical construction that denotes impossibility suggests that whatever action you would've done in the past is no longer possible now, no matter your

desires. You can demonstrate this by saying, for example, **Se io avessi saputo che venivi, avrei cotto una bistecca in più** (*If I had known you were coming, I would've made an extra steak*). In other words, it's now too late for you to have made the extra steak while you were cooking. Nothing keeps you from making a steak now, of course, but if you want to convey that, you don't need an if clause!

As you can see from the preceding example, the hypothetical construction denoting impossibility is composed of two compound tenses. You form it by rendering the structure of the construction of probability into the past: **trapassato congiuntivo** (*the past perfect subjunctive*; see <u>Chapter 4</u> in Book V) and **condizionale passato** (*the past conditional*; see <u>Chapter 3</u> in Book V).

Se + **trapassato congiuntivo** (past perfect subjunctive) + **condizionale** passato (past conditional): Se Toby avesse riconosciuto i visitatori (present perfect subjunctive), **non avrebbe abbaiato** (conditional perfect). (If Toby had recognized the visitors, he would not have barked.) Alternatively, but less commonly, you may have the following structure: **Se** + present perfect subjunctive + conditional It comes in handy with recriminations. For example: **Se tu non <u>avessi</u> speso tutti i tuoi soldi per** divertirti, adesso non ti troveresti in questa situazione. (If you hadn't spent all your money having a good time, you wouldn't find yourself in this situation now.) Se mi avessi ascoltato (present perfect subjunctive), **non saresti** (conditional) **in questi guai ora.** (If you had listened to me, you wouldn't be in this trouble now.) Se avessi sposato (present perfect subjunctive) Enzo, ora abiterei (conditional) a Cortona. (If I had married Enzo, I'd be living in Cortona now.) Come se: In a category of its own The phrase **come se** means *as if*, and it works somewhat differently from the other hypothetical constructions you see in previous sections in this chapter.

The **imperfetto congiuntivo** (*imperfect subjunctive*) and the **trapassato congiuntivo** (*present perfect subjunctive*) always follow the expression **come se,** regardless of the tense in the main clause (see

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Chapter 4 in Book V for details on these tenses). Here's the structure: Any tense that makes sense + come se + imperfect subjunctive or present perfect subjunctive Here are a couple examples: Lui tratta la moglie come se fosse una bambina. (He treats his wife as if she were a child.) Mi sono comportata come se non fosse successo niente. (I acted as if nothing had happened.) Putting a Personal Touch on the Impersonal and the Passive Come si forma il si impersonale? (How do you form the impersonal?) Quando è usata la forma passiva? (When is the passive voice used?) Did you just notice the use of the si impersonale (impersonal you) in the first sentence and the costruzione passiva (passive construction) in the second? Bravo/Brava! (Good job!) These constructions sono usate (are used) — another example! — all the time in everyday language.

In the following sections, you discover how to form and use the impersonal *you* across many tenses, and you find out how to recognize and use the passive voice when appropriate.

Forming the impersonal in the present How do you form the si impersonale, and what does it mean? It translates as the impersonal you/we/they/people. The form is synonymous with the less common one — as in, how does one form the si impersonale? And, as you can see, the subject is indefinite. More than in American English, however, people often use the impersonal you in Italian to talk about their everyday activities. For example, you often hear the question

Quando si parte? (When are we leaving?) To form the si impersonale in the present tense, you take the word si (one/you/we/they/people) and add either of the following:

The third person singular form of a

verb (and a singular direct object, if you have one)
The third person plural form of a verb (with a plural direct object) Here are some examples that use si + third person singular of a verb: Come si dice "hi" in italiano? (How do you say "hi" in Italian?) Cosa si mangia stasera? (What are we eating tonight?) Si mangia la pasta (singular direct object). (We're eating pasta.) Here are some examples that use si + third person plural of a verb: Cosa si mangia stasera? (What are we eating tonight?) Si mangiano gli gnocchi (plural direct object). (We're eating gnocchi.)
Dove si comprano i francobolli (plural direct object)

in Italia? (Where can you buy stamps in Italy?)
When you have to deal with reflexive verbs and the reciprocal form (see Chapter 3 in Book IV), you start with the impersonal pronoun si, but you transform it miraculously into the word ci (ci doesn't translate, except as the impersonal you). At that point, you add the third person reflexive pronoun si and then include the third person singular. (You can't very well have one si right after the other, can you?) Here's this construction broken down and compared with a sentence in the present indicative that has a specified subject: Ci + si + sveglia presto in vacanza. (You/they/people get up early on vacation.) This is the impersonal you without a specified subject.

I ragazzi <u>si svegliano</u> presto in vacanza. (*The kids get up early on vacation*.) This is the present indicative with a specified subject (**i ragazzi** — *the kids*).

Here are some examples of the reflexive construction in the **si impersonale:**<u>Ci si alza</u> presto in campagna. (*They/people get up early in the country*.) <u>Ci si vede</u> (from the reciprocal verb vedersi). (*See you around*.) <u>Ci si diverte</u> in Italia; <u>ci si diverte</u> a sciare. (*People have fun in Italy; skiing is fun*.)

Applying the impersonal in other tenses Technically, you can apply the si impersonale to any verb tense — and certainly any of the tenses covered in this book. You simply take the word si + the verb in the tense you need, be it third person singular or plural. (The only exception to this construction is the present perfect impersonal, discussed in a moment.) But, for the sake of brevity, you can look at the impersonal in only a few of the more common tenses in Table 5-2.

Table 5-2	Forming the Impersonal in Common Tenses		
Tense	Infinitive	Example	Translation
Imperfect	parlare (to speak; to	Si parlava spesso al telefono.	We used to speak often on the phone.
	talk)	Si parlavano l'inglese e l'italiano a casa.	We used to speak English and Italian at home.
Future	visitare (to visit)	<u>Si visiterà</u> una vetreria.	We're going to visit a glass-blowing factory.
		Si visiteranno le vetrerie a Murano.	We're going to visit the glass-blowing facto- ries in Murano.
Subjunctive	dire (to say; to tell)	Non <u>so</u> come si dica "earnest."	I don't know how to say "earnest."
		<u>È</u> bene che <u>si</u> <u>dicano</u> le regole.	It's a good thing that they articulate the rules.

The present perfect (covered in <u>Chapter 1</u> of Book V) is similar to the normal construction of the impersonal, but it has its own set of quirky rules. For the present perfect, always use the verb **essere** (*to be*) as your auxiliary verb, regardless of whether you're working with an **essere** verb

(intransitive and reflexive) or an **avere** (*to have*; transitive) verb. Nonetheless, you still distinguish between the transitive and intransitive verbs!

Verbs that take **essere** have the following structure: **Si** + past participle ending in **-i** Here are some examples:

<u>Si è andati</u> a letto presto. (Everyone went to bed early.) (Andare is an intransitive verb that takes essere.) <u>Ci si è divertiti</u> alla festa! (We had fun at the party!) (Divertirsi is a reflexive verb that takes essere.) Verbs that take avere have a past participle that ends in -o if the sentence identifies no object. If the sentence specifies a direct object, the past participle agrees with the direct object (-o, -a, -i, -e): <u>Si è parlato</u> del più e del meno. (We talked about this and that.) <u>Si è preparata</u> la cena. (The dinner was prepared.) <u>Si sono comprati</u> gli stivali a Venezia. (Boots were bought in Venice.) (We/they bought boots in Venice.) <u>Si sono dette</u> delle brutte cose. (Ugly things were said.) (They said ugly things.)

No subject is really specified with the **si impersonale.** And when you see the pronoun **ci** placed before the pronoun **si,** you know that the verb is reflexive.

Getting proactive about the passive voice The passive voice takes the action out of a sentence. For example, you can change the sentence La bambina apparecchia la tavola (The little girl is setting the table) to the passive form: La tavola è apparecchiata dalla bambina (The table is set by the little girl).

The passive voice is very similar in meaning to the impersonal *you* (see the previous sections). For example, when you ask the question **Scusi**, **si parla inglese?** (*Excuse me*, *is English spoken here?*) by using the impersonal *you*, you may also say, **Scusi**, **l'inglese** è **parlato qui?** (*Excuse me*, *is English spoken here?*) In this particular case, the impersonal is the more common of the two, but many other cases call for the passive voice as the more common construction. For example, if you don't want to assign blame, you can use the passive voice as a tool. Science and medicine often use the passive voice in

writings. After you understand how to form it — which is quite simple — you'll find yourself using it quite often in conversation (much to your English teacher's chagrin).

To form the passive voice in any tense — present, present perfect, past absolute, imperfect, future, conditional, present subjunctive, imperfect subjunctive, past subjunctive, and so on — you take the verb **essere** (*to be*) (in that particular tense) + the past participle of the verb. The past participle always agrees with the subject in number and gender. You can use only transitive verbs (verbs that usually take **avere** [to have] in compound tenses) in the passive voice. However, as part of the passive construction, transitive verbs take **essere.** Don't worry, this only sounds confusing! Consider these examples: Le poesie sono pubblicate da una casa editrice italiana. (The poems are published by an Italian publisher.) La cena è preparata dal babbo. (Dinner is being prepared by Dad.) With the passive voice, you reverse the order of a sentence in the indicative or subjunctive: The direct object becomes the subject, and the subject (person or thing doing the action), if articulated, is introduced by the preposition **da** (by) by itself or contracted with a definite article. Table 5-3 gives you a listing of definite articles and where they appear in passive constructions.

Table 5-3	Definite Articles That Introduce Subjects			
Singular Article	Position in Sentence	Plural Article	Position in Sentence	
dal	In front of masculine, singular nouns beginning with most consonants	dai	In front of masculine, plural nouns beginning with most consonants	
dallo	In front of masculine, singular nouns beginning with z-, st-, sp-, gn-	dagli	In front of masculine, plural nouns beginning with z-, st-, sp-, gn-, and also vowels	
dall'	In front of masculine or feminine, singular nouns beginning with a vowel			
dalla	In front of feminine, singular nouns beginning with a consonant	dalle	In front of feminine, plural nouns	

Here are some examples of the passive voice across the tenses: **Present: Le pesche sono vendute solo a luglio e agosto.** (*Peaches are sold only in July and August.*) **Past: Questo libro <u>fu scritto</u> nel 1906.** (*This book was written in 1906.*) **Future: Emilia <u>sarà ricevuta</u> alla stazione dalla sua famiglia-ospite.** (*Emilia will be welcomed at the station by her host family.*)

Book VI Appendixes



Go to www.dummies.com/cheatsheet/italianaio to access the Cheat Sheet created specifically for Italian All-in-One For Dummies.

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Appendix A

Verb Tables

Verbs have a fundamental role in the construction of a sentence. Italian philosopher and writer Niccolò Machiavelli said that the verb was "the chain and nerve of the language." The verb is the center around which you organize the different elements that compose any sentence.

This appendix provides the conjugations of commonly used verbs in various tenses of the infinitive, indicative, participle, and gerund moods. You first find the present infinitive, the past participle, and the present gerund of a verb and then the conjugations of the verb in the present **io scrivo/sto scrivendo** (*I write/I am writing*), present perfect (also simple past in English) **io ho scritto** (*I have written/I wrote*), future **io scriverò** (*I shall write*), and imperfect **io scrivevo** (*I wrote/used to write*) indicative forms. You need to know the past participle form of the verb to form compound tenses; the verb tables provide a notation with the correct (auxiliary) helping verb **essere** (*to be*) or **avere** (*to have*) to use with the past participle in the compound tenses, so your Italian sentences are flawless!

The first verbs presented are the helping verbs **avere** (*to have*), **essere** (*to be*), **dovere** (*ought to*; *to have to*; *must*), **potere** (*can*; *to be able to*), and **volere** (*to want*). Then there's a section that shows how to conjugate all regular **-are**, **-ere**, **-ire**, and **isc** verbs. Continue reading to find the patterns you need to conjugate verbs with a reflexive pronoun. You use these patterns for reflexive and reciprocal verbs (see <u>Chapter 3</u> in Book IV for more on these forms). The appendix wraps up with a section on irregular verbs — how boring Italian would be without them! But don't worry: In here, you'll find the most commonly used irregular verbs and how to conjugate them.

If you don't get quite enough on verbs in this appendix, refer to Books IV and V.

Italian Helping Verbs The verbs avere and essere help form compound tenses, as in ho scritto (I have written) and ero

andata (I had gone). The verbs dovere, potere, and volere help convey the idea of obligation, possibility/ability, or willingness implied by the verb that follows. For example, devono studiare (they must study) and vogliono studiare (they want to study) explain student attitudes toward books and schoolwork. For their function in the sentence, avere, essere, dovere, potere, and volere are called helping verbs (auxiliary verbs in Italian.)

avere (to have)
Past Participle: avuto (had) (with avere);
Present Gerund: avendo (having)

io (1)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
ho	ho avuto	avrò	avevo
hai	hai avuto	avrai	avevi
ha	ha avuto	avrà	aveva
abbiamo	abbiamo avuto	avremo	avevamo
avete	avete avuto	avrete	avevate
hanno	hanno avuto	avranno	avevano

essere (to be) Past Participle: stato (been) (with essere); Present Gerund: essendo (being)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
sono	sono stato/a	sarò	ero
sei	sei stato/a	sarai	eri
è	è stato/a	sarà	era
siamo	siamo stati/e	saremo	eravamo
siete	siete stati/e	sarete	eravate
sono	sono stati/e	saranno	erano

io (I)

tu (you, inf.)

lui/lei/Lei (he/
she/you, form.)

noi (we)

voi (you)

loro/Loro (they/
you, form. pl.)

Present	Present Perfect	Future	Imperfect
devo (debbo)	ho dovuto	dovrò	dovevo
devi	hai dovuto	dovrai	dovevi
deve	ha dovuto	dovrà	doveva
dobbiamo dovete	abbiamo dovuto	dovremo dovrete	dovevamo dovevate
devono (debbono)	hanno dovuto	dovranno	dovevano

potere (can; to be able to) Past Participle: potuto (been able to) (with avere); Present Gerund: potendo (being able to)

io (I)
tu (you, inf.)
lui/lei/Lei (he/
she/you, form.)
noi (we)
voi (you)
loro/Loro (they/
you, form. pl.)

Present	Present Perfect	Future	Imperfect
posso	ho potuto	potrò	potevo
puoi	hai potuto	potrai	potevi
può	ha potuto	potrà	poteva
possiamo	abbiamo potuto	potremo	potevamo
potete	avete potuto	potrete	potevate
possono	hanno potuto	potranno	potevano

volere (to want) Past Participle: voluto (wanted) (with avere); Present Gerund: volendo (wanting)

io (I)

tu (you, inf.)

lui/lei/Lei (he/
she/you, form.)

noi (we)

voi (you)

loro/Loro (they/
you, form. pl.)

Present Perfect	Future	Imperfect
ho voluto	vorrò	volevo
hai voluto	vorrai	volevi
ha voluto	vorrà	voleva
abbiamo voluto	vorremo	volevamo
avete voluto	vorrete	volevate
hanno voluto	vorranno	volevano
	ho voluto hai voluto ha voluto abbiamo voluto avete voluto	ho voluto vorrò hai voluto vorrai ha voluto vorrà abbiamo voluto vorremo avete voluto vorrete

Regular Italian Verbs Regular verbs are those verbs that keep the stem in all its forms and take the normal conjugation endings.

Regular Verbs Ending with -are Example: cucinare (to cook)

Past Participle: cucinato (cooked) (with avere); Present Gerund: cucinando (cooking)

io (I)
tu (you, inf.)
lui/lei/Lei (he/
she/you, form.)
noi (we)
voi (you)
loro/Loro (they/
you, form. pl.)

Present	Present Perfect	Future	Imperfect
cucino	ho cucinato	cucinerò	cucinavo
cucini	hai cucinato	cucinerai	cucinavi
cucina	ha cucinato	cucinerà	cucinava
cuciniamo cucinate cucinano	abbiamo cucinato avete cucinato hanno cucinato	cucineremo cucinerete cucineranno	cucinavamo cucinavate cucinavano

Example: disegnare (to draw) Past Participle: disegnato (drawn) (with avere); Present Gerund: disegnando (drawing)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
disegno	ho disegnato	disegnerò	disegnavo
disegni	hai disegnato	disegnerai	disegnavi
disegna	ha disegnato	disegnerà	disegnava
disegniamo	abbiamo disegnato	disegneremo	disegnavamo
disegnate	avete disegnato	disegnerete	disegnavate
disegnano	hanno disegnato	disegne- ranno	disegnavano

Example: giocare (to play a game, a sport) Past Participle: giocato (played) (with avere); Present Gerund: giocando (playing)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
gioco	ho giocato	giocherò	giocavo
giochi	hai giocato	giocherai	giocavi
gioca	ha giocato	giocherà	giocava
giochiamo	abbiamo giocato	giocheremo	giocavamo
giocate	avete giocato	giocherete	giocavate
giocano	hanno giocato	giocheranno	giocavano

Example: imparare (to learn) Past Participle: imparato (learned/learnt) (with avere); Present Gerund: imparando (learning)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
imparo	ho imparato	imparerò	imparavo
impari	hai imparato	imparerai	imparavi
impara	ha imparato	imparerà	imparava
impariamo imparate	abbiamo imparato	impareremo imparerete	imparavame
imparate	hanno imparato	impareranno	imparavate

Example: insegnare (to teach) Past Participle: insegnato (taught) (with avere); Present Gerund: insegnando (teaching)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
insegno	ho insegnato	insegnerò	insegnavo
insegni	hai insegnato	insegnerai	insegnavi
insegna	ha insegnato	insegnerà	insegnava
insegnamo insegnate	abbiamo insegnato avete insegnato	insegneremo insegnerete	insegnavamo insegnavate
insegnano	hanno insegnato	insegne- ranno	insegnavano

Example: lavorare (to work) Past Participle: lavorato (worked) (with avere); Present Gerund: lavorando (working)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
lavoro	ho lavorato	lavorerò	lavoravo
lavori	hai lavorato	lavorerai	lavoravi
lavora	ha lavorato	lavorerà	lavorava
lavoriamo	abbiamo lavorato	lavoreremo	lavoravame
lavorate	avete lavorato	lavorerete	lavoravate
lavorano	hanno lavorato	lavoreranno	lavoravano

Example: mangiare (to eat) Past Participle: mangiato (eaten) (with avere); Present Gerund: mangiando (eating)

io (1)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
mangio	ho mangiato	mangerò	mangiavo
mangi	hai mangiato	mangerai	mangiavi
mangia	ha mangiato	mangerà	mangiava
mangiamo mangiate mangiano	abbiamo mangiato avete mangiato hanno mangiato	mangeremo mangerete mangeranno	mangiavamo mangiavate mangiavano

Example: parlare (to speak; to talk) Past Participle: parlato (spoken; talked) (with avere); Present Gerund: parlando (speaking; talking)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
parlo	ho parlato	parlerò	parlavo
parli	hai parlato	parlerai	parlavi
parla	ha parlato	parlerà	parlava
parliamo parlate parlano	abbiamo parlato avete parlato hanno parlato	parleremo parlerete parleranno	parlavamo parlavate parlavano

Example: studiare (to study) Past Participle: studiato (studied) (with avere); Present Gerund: studiando (studying)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
studio	ho studiato	studierò	studiavo
studi	hai studiato	studierai	studiavi
studia	ha studiato	studierà	studiava
studiamo	abbiamo studiato	studieremo	studiavamo
studiate	avete studiato	studierete	studiavate
studiano	hanno studiato	studieranno	studiavano

Example: suonare (to play an instrument) Past Participle: suonato (played) (with avere); Present Gerund: suonando (playing)

io (1)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

		4 1 0	
Present	Present Perfect	Future	Imperfect
suono	ho suonato	suonerò	suonavo
suoni	hai suonato	suonerai	suonavi
suona	ha suonato	suonerà	suonava
suoniamo	abbiamo suonato	suoneremo	suonavamo
suonate	avete suonato	suonerete	suonavate
suonano	hanno suonato	suoneranno	suonavano

Regular Verbs Ending with -ere Example: chiudere (to close)

Past Participle: chiuso (closed) (with avere); Present Gerund: chiudendo (closing)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
chiudo	ho chiuso	chiuderò	chiudevo
chiudi	hai chiuso	chiuderai	chiudevi
chiude	ha chiuso	chiuderà	chiudeva
chiudiamo	abbiamo chiuso	chiuderemo	chiudevamo
chiudete	avete chiuso	chiuderete	chiudevate
chiudono	hanno chiuso	chiuderanno	chiudevano

Example: leggere (to read) Past Participle: letto (read) (with avere); Present Gerund: leggendo (reading)

io (I)

tu (you, inf.)

lui/lei/Lei (he/
she/you, form.)

noi (we)

voi (you)

loro/Loro (they/
you, form. pl.)

Present	Present Perfect	Future	Imperfect
leggo	ho letto	leggerò	leggevo
leggi	hai letto	leggerai	leggevi
legge	ha letto	leggerà	leggeva
leggiamo	abbiamo letto	leggeremo	leggevamo
leggete	avete letto	leggerete	leggevate
leggono	hanno letto	leggeranno	leggevano

Example: mettere (to put) Past Participle: messo (put) (with avere); Present Gerund: mettendo (putting)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
metto	ho messo	metterò	mettevo
metti	hai messo	metterai	mettevi
mette	ha messo	metterà	metteva
mettiamo	abbiamo messo	metteremo	mettevamo
mettete	avete messo	metterete	mettevate
mettono	hanno messo	metteranno	mettevano

Example: prendere (to take; to have) Past Participle: preso (taken; had) (with avere); Present Gerund: prendendo (taking; having)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
prendo	ho preso	prenderò	prendevo
prendi	hai preso	prenderai	prendevi
prende	ha preso	prenderà	prendeva
prendiamo	abbiamo preso	prenderemo	prendevamo
prendete	avete preso	prenderete	prendevate
prendono	hanno preso	prenderanno	prendevano

Example: ripetere (to repeat) Past Participle: ripetuto (repeated) (with avere); Present Gerund: ripetendo (repeating)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
ripeto	ho ripetuto	ripeterò	ripetevo
ripeti	hai ripetuto	ripeterai	ripetevi
ripete	ha ripetuto	ripeterà	ripeteva
ripetiamo	abbiamo ripetuto	ripeteremo	ripetevame
ripetete	avete ripetuto	ripeterete	ripetevate
ripetono	hanno ripetuto	ripeteranno	ripetevano

Example: scrivere (to write) Past Participle: scritto (written) (with avere); Present Gerund: scrivendo (writing)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
scrivo	ho scritto	scriverò	scrivevo
scrivi	hai scritto	scriverai	scrivevi
scrive	ha scritto	scriverà	scriveva
scriviamo	abbiamo scritto	scriveremo	scrivevamo
scrivete	avete scritto	scriverete	scrivevate
scrivono	hanno scritto	scriveranno	scrivevano

Example: vedere (to see) Past Participle: visto, veduto (seen) (with avere); Present Gerund: vedendo (seeing)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
vedo	ho visto/veduto	vedrò	vedevo
vedi	hai visto/veduto	vedrai	vedevi
vede	ha visto/veduto	vedrà	vedeva
vediamo	abbiamo visto/ veduto	vedremo	vedevamo
vedete	avete visto/veduto	vedrete	vedevate
vedono	hanno visto/veduto	vedranno	vedevano

Example: vendere (to sell) Past Participle: venduto (sold) (with avere); Present Gerund: vendendo (selling)

io (1)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
vendo	ho venduto	venderò	vendevo
vendi	hai venduto	venderai	vendevi
vende	ha venduto	venderà	vendeva
vendiamo	abbiamo venduto	venderemo	vendevam
vendete	avete venduto	venderete	vendevate
vendono	hanno venduto	venderanno	vendevane

Example: vivere (to live) Past Participle: vissuto (lived); Present Gerund: vivendo (living)

(with avere) (transitive; + direct object)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
vivo	ho vissuto	vivrò	vivevo
vivi	hai vissuto	vivrai	vivevi
vive	ha vissuto	vivrà	viveva
viviamo vivete	abbiamo vissuto	vivremo vivrete	vivevamo vivevate
vivono	hanno vissuto	vivranno	vivevano

(with essere) (intransitive; + indirect object)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
vivo	sono vissuto/a	vivrò	vivevo
vivi	sei vissuto/a	vivrai	vivevi
vive	è vissuto/a	vivrà	viveva
viviamo vivete	siamo vissuti/e siete vissuti/e	vivremo vivrete	vivevamo vivevate
vivete	sono vissuti/e	vivranno	vivevano

Regular Verbs Ending with -ire Example: aprire (to open)

Past participle: aperto (opened); Present Gerund: aprendo (opening)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
apro	ho aperto	aprirò	aprivo
apri	hai aperto	aprirai	aprivi
apre	ha aperto	aprirà	apriva
apriamo	abbiamo aperto	apriremo	aprivamo
aprite	avete aperto	aprirete	aprivate
aprono	hanno aperto	apriranno	aprivano

Example: coprire (to cover) Past Participle: coperto (covered) (with avere); Present Gerund: coprendo (covering)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
copro	ho coperto	coprirò	coprivo
copri	hai coperto	coprirai	coprivi
copre	ha coperto	coprirà	copriva
copriamo	abbiamo coperto	copriremo	coprivamo
coprite	avete coperto	coprirete	coprivate
coprono	hanno coperto	copriranno	coprivano

Example: dormire (to sleep) Past Participle: dormito (slept) (with avere); Present Gerund: dormendo (sleeping)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
dormo	ho dormito	dormirò	dormivo
dormi	hai dormito	dormirai	dormivi
dorme	ha dormito	dormirà	dormiva
dormiamo	abbiamo dormito	dormiremo	dormivame
dormite	avete dormito	dormirete	dormivate
dormono	hanno dormito	dormiranno	dormivano

Example: partire (to leave; to go on a trip) Past Participle: partito (left; went) (with essere); Present Gerund: partendo (leaving; going)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
parto	sono partito/a	partirò	partivo
parti	sei partito/a	partirai	partivi
parte	è partito/a	partirà	partiva
partiamo	siamo partiti/e	partiremo	partivamo
partite	siete partiti/e	partirete	partivate
partono	sono partiti/e	partiranno	partivano

Example: sentire (to hear/listen/feel/taste/touch) Past Participle: sentito (heard; listened; felt; tasted; touched) (with avere);

Present Gerund: sentendo (hearing; listening; feeling; tasting; touching)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
sento	ho sentito	sentirò	sentivo
senti	hai sentito	sentirai	sentivi
sente	ha sentito	sentirà	sentiva
sentiamo	abbiamo sentito	sentiremo	sentivamo
sentite	avete sentito	sentirete	sentivate
sentono	hanno sentito	sentiranno	sentivano

Regular -ire Verbs with isc Example: capire (to understand)

Past Participle: capito (understood) (with avere); Present Gerund: capendo (understanding)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
capisco	ho capito	capirò	capivo
capisci	hai capito	capirai	capivi
capisce	ha capito	capirà	capiva
capiamo	abbiamo capito	capiremo	capivamo
capite	avete capito	capirete	capivate
capiscono	hanno capito	capiranno	capivano

Example: costruire (to build) Past Participle: costruito (built) (with avere); Present Gerund: costruendo (building)

io (1)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
costruisco	ho costruito	costruirò	costruivo
costruisci	hai costruito	costruirai	costruivi
costruisce	ha costruito	costruirà	costruiva
costruiamo	abbiamo costruito	costruiremo	costruivamo
costruite	avete costruito	costruirete	costruivate
costruiscono	hanno costruito	costruiranno	costruivano

Example: finire (to finish) Past Participle: finito (finished) (with avere); Present Gerund: finendo (finishing)

io (1)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
finisco	ho finito	finirò	finivo
finisci	hai finito	finirai	finivi
finisce	ha finito	finirà	finiva
finiamo	abbiamo finito	finiremo	finivamo
finite	avete finito	finirete	finivate
finiscono	hanno finito	finiranno	finivano

Example: interferire (to interfere) Past Participle: interferito (interfered) (with avere); Present Gerund: interferendo (interfering)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
interferisco	ho interferito	interferirò	interferivo
interferisci	hai interferito	interferirai	interferivi
interferisce	ha interferito	interferirà	interferiva
interferiamo	abbiamo interferito	interferiremo	interferi- vamo
interferite	avete interferito	interferirete	interferivate
interferi- scono	hanno interferito	interferi- ranno	interferivand

Example: preferire (to prefer) Past Participle: preferito (preferred) (with avere); Present Gerund: preferendo (preferring)

io (1)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
preferisco	ho preferito	preferirò	preferivo
preferisci	hai preferito	preferirai	preferivi
preferisce	ha preferito	preferirà	preferiva
preferiamo	abbiamo preferito	preferiremo	preferivam
preferite	avete preferito	preferirete	preferivate
preferiscono	hanno preferito	preferiranno	preferivano

Example: pulire (to clean) Past Participle: pulito (cleaned) (with avere); Present Gerund: pulendo (cleaning)

io (1)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
pulisco	ho pulito	pulirò	pulivo
pulisci	hai pulito	pulirai	pulivi
pulisce	ha pulito	pulirà	puliva
puliamo	abbiamo pulito	puliremo	pulivamo
pulite puliscono	avete pulito hanno pulito	pulirete puliranno	pulivate pulivano

Reflexive Verbs Example: addormentarsi (to fall asleep)

Past Participle: addormentato (fallen asleep) (with essere); Present Gerund: addormentandosi (falling asleep)

	Present	Present Perfect	Future	Imperfect
io (I)	mi addormento	mi sono addormentato/a	mi addormen- terò	mi addormen- tavo
tu (you, inf.)	ti addormenti	ti sei addormentato/a	ti addormente- rai	ti addormen- tavi
lui/lei/Lei (he/ she/you, form.)	si addormenta	si è addormentato/a	si addormen- terà	si addormen- tava
noi (we)	ci addormen- tiamo	ci siamo addormentati/e	ci addormen- teremo	ci addormenta- vamo
voi (you)	vi addormen- tate	vi siete addormentati/e	vi addormente- rete	vi addormenta- vate
loro/Loro (they/ you, form. pl.)	si addormen- tano	si sono addormentati/e	si addormen- teranno	si addormenta- vano

Example: alzarsi (to get up) Past Participle: alzato (got up) (with essere); Present Gerund: alzandosi (getting up)

	Present	Present Perfect	Future	Imperfect
io (I)	mi alzo	mi sono alzato/a	mi alzerò	mi alzavo
tu (you, inf.)	ti alzi	ti sei alzato/a	ti alzerai	ti alzavi
lui/lei/Lei (he/ she/you, form.)	si alza	si è alzato/a	si alzerà	si alzava
noi (we)	ci alziamo	ci siamo alzati/e	ci alzeremo	ci alzavamo
voi (you)	vi alzate	vi siete alzati/e	vi alzerete	vi alzavate
loro/Loro (they/ you, form. pl.)	si alzano	si sono alzati/e	si alzeranno	si alzavano

Example: divertirsi (to have fun) Past Participle: divertito (had fun) (with essere); Present Gerund: divertendosi (having fun)

	Present	Present Perfect	Future	Imperfect
io (I)	mi diverto	mi sono divertito/a	mi divertirò	mi divertivo
tu (you, inf.)	ti diverti	ti sei divertito/a	ti divertirai	ti divertivi
lui/lei/Lei (he/ she/you, form.)	si diverte	si è divertito/a	si divertirà	si divertiva
noi (we)	ci divertiamo	ci siamo divertiti/e	ci divertiremo	ci divertivamo
voi (you)	vi divertite	vi siete divertiti/e	vi divertirete	vi divertivate
loro/Loro (they/ you, form. pl.)	si divertono	si sono divertiti/e	si divertiranno	si divertivano

Example: innamorarsi (to fall in love) Past Participle: innamorato (fallen in love) (with essere); Present Gerund: innamorandosi (falling in love)

	Present	Present Perfect	Future	Imperfect
io (I)	mi innamoro	mi sono innamorato/a	mi innamorerò	mi innamoravo
tu (you, inf.)	ti innamori	ti sei innamorato/a	ti innamorerai	ti innamoravi
lui/lei/Lei (he/ she/you, form.)	si innamora	si è innamorato/a	si innamorerà	si innamorava
noi (we)	ci innamoriamo	ci siamo innamorati/e	ci innamore- remo	ci innamora- vamo
voi (you)	vi innamorate	vi siete innamorati/e	vi innamore- rete	vi innamora- vate
loro/Loro (they/ you, form. pl.)	si innamorano	si sono innamorati/e	si innamore- ranno	si innamora- vano

Example: lavarsi (to wash oneself) Past Participle: lavato (washed) (with essere); Present Gerund: lavandosi (washing)

io (1)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
mi lavo	mi sono lavato/a	mi laverò	mi lavavo
ti lavi	ti sei lavato/a	ti laverai	ti lavavi
si lava	si è lavato/a	si laverà	si lavava
ci laviamo	ci siamo lavati/e	ci laveremo	ci lavavamo
vi lavate	vi siete lavati/e	vi laverete	vi lavavate
si lavano	si sono lavati/e	si laveranno	si lavavano

Example: mettersi (to put [something] on)
Past Participle: messo (put on) (with essere);
Present Gerund: mettendosi (putting on)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
mi metto	mi sono messo/a	mi metterò	mi mettevo
ti metti	ti sei messo/a	ti metterai	ti mettevi
si mette	si è messo/a	si metterà	si metteva
ci mettiamo	ci siamo messi/e	ci metteremo	ci mettevamo
vi mettete	vi siete messi/e	vi metterete	vi mettevat
si mettono	si sono messi/e	si metteranno	si mettevan

Example: permettersi (to afford) Past Participle: permesso (afforded) (with essere); Present Gerund: permettendosi (affording)

	Present	Present Perfect	Future	Imperfect
io (I)	mi permetto	mi sono permesso/a	mi permetterò	mi permettevo
tu (you, inf.)	ti permetti	ti sei permesso/a	ti permetterai	ti permettevi
lui/lei/Lei (he/ she/you, form.)	si permette	si è permesso/a	si permetterà	si permetteva
noi (we)	ci permettiamo	ci siamo permessi/e	ci permette- remo	ci permette- vamo
voi (you)	vi permettete	vi siete permessi/e	vi permetterete	vi permette- vate
loro/Loro (they/ you, form. pl.)	si permettono	si sono permessi/e	si permette- ranno	si permette- vano

Example: sentirsi (to feel) Past Participle: sentito (felt) (with essere); Present Gerund: sentendosi (feeling)

	Present	Present Perfect	Future	Imperfect
io (I)	mi sento	mi sono sentito/a	mi sentirò	mi sentivo
tu (you, inf.)	ti senti	ti sei sentito/a	ti sentirai	ti sentivi
lui/lei/Lei (he/ she/you, form.)	si sente	si è sentito/a	si sentirà	si sentiva
noi (we)	ci sentiamo	ci siamo sentiti/e	ci sentiremo	ci sentivamo
voi (you)	vi sentite	vi siete sentiti/e	vi sentirete	vi sentivate
loro/Loro (they/ you, form. pl.)	si sentono	si sono sentiti/e	si sentiranno	si sentivano

Irregular Italian Verbs Irregular verbs don't follow the typical -are, -ere, and -ire conjugations. The irregularities may consist in changing the stem

and/or the endings.

andare (to go) Past Participle: andato (went) (with essere); Present Gerund: andando (going)

io (I)

tu (you, inf.)

lui/lei/Lei (he/
she/you, form.)

noi (we)

voi (you)

loro/Loro (they/
you, form. pl.)

Present	Present Perfect	Future	Imperfect
vado	sono andato/a	andrò	andavo
vai	sei andato/a	andrai	andavi
va	è andato/a	andrà	andava
andiamo	siamo andati/e	andremo	andavamo
andate	siete andati/e	andrete	andavate
vanno	sono andati/e	andranno	andavano

bere (to drink) Past Participle: bevuto (drunk) (with avere); Present Gerund: bevendo (drinking)

io (I)
tu (you, inf.)
lui/lei/Lei (he/
she/you, form.)
noi (we)
voi (you)
loro/Loro (they/
you, form. pl.)

Present	Present Perfect	Future	Imperfect
bevo	ho bevuto	berrò	bevevo
bevi	hai bevuto	berrai	bevevi
beve	ha bevuto	berrà	beveva
beviamo	abbiamo bevuto	berremo	bevevamo
bevete	avete bevuto	berrete	bevevate
bevono	hanno bevuto	berranno	bevevano

dare (to give) Past Participle: dato (given) (with avere); Present Gerund: dando (giving)

io (1)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present Perfect	Future	Imperfect
ho dato	darò	davo
hai dato	darai	davi
ha dato	darà	dava
abbiamo dato	daremo	davamo
avete dato	darete	davate
hanno dato	daranno	davano
	ho dato hai dato ha dato abbiamo dato avete dato	ho dato darò hai dato darai ha dato darà abbiamo dato daremo avete dato darete

dire (to say; to tell) Past Participle: detto (said; told) (with avere); Present Gerund: dicendo (saying; telling)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
dico	ho detto	dirò	dicevo
dici	hai detto	dirai	dicevi
dice	ha detto	dirà	diceva
diciamo	abbiamo detto	diremo	dicevamo
dite	avete detto	direte	dicevate
dicono	hanno detto	diranno	dicevano

fare (to do; to make) Past Participle: fatto (done; made) (with avere); Present Gerund: facendo (doing; making)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
faccio	ho fatto	farò	facevo
fai	hai fatto	farai	facevi
fa	ha fatto	farà	faceva
facciamo	abbiamo fatto	faremo	facevamo
fate	avete fatto	farete	facevate
fanno	hanno fatto	faranno	facevano

imporre (to impose) Past Participle: imposto (imposed) (with avere); Present Gerund: imponendo (imposing)

Present	Present Perfect	Future	Imperfect
ho impongo	ho imposto/a	ho imporrò	imponevo
hai imponi	hai imposto/a	hai imporrai	imponevi
ha impone	ha imposto/a	ha imporrà	imponeva
abbiamo imponiamo	abbiamo imposto	abbiamo imporremo	imponevamo
aveta imponete	aveta imposto	aveta imporrete	imponevate
hanno impongono	hanno imposto	hanno imporranno	imponevano
	ho impongo hai imponi ha impone abbiamo imponiamo aveta imponete hanno	ho impongo ho imposto/a hai imponi hai imposto/a hai impone ha imposto/a abbiamo abbiamo imposto imponiamo aveta aveta imposto imponete hanno hanno imposto	ho impongo ho imposto/a ho imporrò hai imponi hai imposto/a hai imporrai ha impone ha imposto/a hai imporrà abbiamo imponiamo aveta aveta imponete hanno hanno imposto hanno

morire (to die) Past Participle: morto (died) (with essere); Present Gerund: morendo (dying)

	Present	Present Perte
io (I)	muoio	sono morto/a
tu (you, inf.)	muori	sei morto/a
lui/lei/Lei (he/ she/you, form.)	muore	è morto/a
noi (we)	moriamo	siamo morti/e
voi (you)	morite	siete morti/e
loro/Loro (they/ you, form. pl.)	muoiono	sono morti/e

Present	Present Perfect	Future	Imperfect
muoio	sono morto/a	morirò	morivo
muori	sei morto/a	morirai	morivi
muore	è morto/a	morirà	moriva
moriamo	siamo morti/e	moriremo	morivamo
morite	siete morti/e	morirete	morivate
muoiono	sono morti/e	moriranno	morivano

opporsi (to oppose)

Past Participle: opposto (opposed) (with essere); Present Gerund: opponendosi (opposing)

	Present	Present Perfect	Future	Imperfect
io (I)	mi oppongo	mi sono opposto/a	mi opporrò	mi opponevo
tu (you, inf.)	ti opponi	ti sei opposto/a	ti opporrai	ti opponevi
lui/lei/Lei (he/ she/you, form.)	si oppone	si è opposto/a	si opporrà	si opponeva
noi (we)	ci opponiamo	ci siamo opposti/e	ci opporremo	ci opponevamo
voi (you)	vi opponete	vi siete opposti/e	vi opporrete	vi opponevate
loro/Loro (they/ you, form. pl.)	si oppongono	si sono opposti/e	si opporranno	si opponevano

piacere (to like) Past Participle: piaciuto (liked) (with essere); Present Gerund: piacendo (liking)

	Present	Present Perfect	Future	Imperfect
io (I)	piaccio	sono piaciuto/a	piacerò	piacevo
tu (you, inf.)	piaci	sei piaciuto/a	piacerai	piacevi
lui/lei/Lei (he/ she/you, form.)	piace	è piaciuto/a	piacerà	piaceva
noi (we)	piacciamo	siamo piaciuti/e	piaceremo	piacevamo
voi (you)	piacete	siete piaciuti/e	piacerete	piacevate
loro/Loro (they/ you, form. pl.)	piacciono	sono piaciuti/e	piaceranno	piacevano

porre (to put) Past Participle: posto (put) (with avere); Present Gerund: ponendo (putting)

	Present	Present Perfect	Future	Imperfect
io (I)	pongo	ho posto	porrò	ponevo
tu (you, inf.)	poni	hai posto	porrai	ponevi
lui/lei/Lei (he/ she/you, form.)	pone	ha posto	porrà	poneva
noi (we)	poniamo	abbiamo posto	porremo	ponevamo
voi (you)	ponete	avete posto	porrete	ponevate
loro/Loro (they/ you, form. pl.)	pongono	hanno posto	porranno	ponevano

proporsi (to propose) Past Participle: proposto (proposed) (with essere); Present Gerund: proponendosi (proposing)

	Present	Present Perfect	Future	Imperfect
io (I)	mi propongo	mi sono proposto/a	mi proporrò	mi proponevo
tu (you, inf.)	ti proponi	ti sei proposto/a	ti proporrai	ti proponevi
lui/lei/Lei (he/ she/you, form.)	si propone	si è proposto/a	si proporrà	si proponeva
noi (we)	ci proponiamo	ci siamo proposti/e	ci proporremo	ci propone- vamo
voi (you)	vi proponete	vi siete proposti/e	vi proporrete	vi proponevate
loro/Loro (they/ you, form. pl.)	si propongono	si sono proposti/e	si proporranno	si propone- vano

rimanere (to stay; to remain) Past Participle: rimasto (stayed; remained) (with essere); Present Gerund: rimanendo (staying; remaining)

	Present	Present Perfect	Future	Imperfect
io (I)	rimango	sono rimasto/a	rimarrò	rimanevo
tu (you, inf.)	rimani	sei rimasto/a	rimarrai	rimanevi
lui/lei/Lei (he/ she/you, form.)	rimane	è rimasto/a	rimarrà	rimaneva
noi (we)	rimaniamo	siamo rimasti/e	rimarremo	rimanevamo
voi (you)	rimanete	siete rimasti/e	rimarrete	rimanevate
loro/Loro (they/ you, form. pl.)	rimangono	sono rimasti/e	rimarranno	rimanevano

salire (to go up) Past Participle: salito (went up) (with essere); Present Gerund: salendo (going up)

io (1)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
salgo	sono salito/a	salirò	salivo
sali	sei salito/a	salirai	salivi
sale	è salito/a	salirà	saliva
saliamo	siamo saliti/e	saliremo	salivamo
salite	siete saliti/e	salirete	salivate
salgono	sono saliti/e	saliranno	salivano

sapere (to know) Past Participle: saputo (known) (with avere); Present Gerund: sapendo (knowing)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
so	ho saputo	saprò	sapevo
sai	hai saputo	saprai	sapevi
sa	ha saputo	saprà	sapeva
sappiamo	abbiamo saputo	sapremo	sapevamo
sapete	avete saputo	saprete	sapevate
sanno	hanno saputo	sapranno	sapevano

scegliere (to choose) Past Participle: scelto (chosen) (with avere); Present Gerund: scegliendo (choosing)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
scelgo	ho scelto	sceglierò	sceglievo
scegli	hai scelto	sceglierai	sceglievi
sceglie	ha scelto	sceglierà	sceglieva
scegliamo scegliete scelgono	abbiamo scelto avete scelto hanno scelto	sceglieremo sceglierete sceglieranno	sceglievamo sceglievate sceglievano

sedersi (to sit) Past Participle: seduto (sat) (with essere); Present Gerund: sedendosi (sitting)

	Present	Present Perfect	Future	Imperfect
io (1)	mi siedo/ seggo	mi sono seduto/a	mi sederò/ siederò	mi sedevo
tu (you, inf.)	ti siedi	ti sei seduto/a	ti sederai/ siederai	ti sedevi
lui/lei/Lei (he/ she/you, form.)	si siede	si è seduto/a	si sederà/ siederà	si sedeva
noi (we)	ci sediamo	ci siamo seduti/e	ci seder- emo/ siederemo	ci sedevamo
voi (you)	vi sedete	vi siete seduti/e	vi sederete/ siederete	vi sedevate
loro/Loro (they/ you, form. pl.)	si siedono/ seggono	si sono seduti/e	si sederanno/ siederanno	si sedevano

stare (to stay; to be) Past Participle: stato (stayed; been) (with essere); Present Gerund: stando (staying; being)

	Present	Present Perfect	Future	Imperfect
io (1)	sto	sono stato/a	starò	stavo
tu (you, inf.)	stai	sei stato/a	starai	stavi
lui/lei/Lei (he/ she/you, form.)	sta	è stato/a	starà	stava
noi (we)	stiamo	siamo stati/e	staremo	stavamo
voi (you)	state	siete stati/e	starete	stavate
loro/Loro (they/ you, form. pl.)	stanno	sono stati/e	staranno	stavano

tacere (to be silent) Past Participle: taciuto (been silent) (with avere); Present Gerund: tacendo (being silent)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
taccio	ho taciuto	tacerò	tacevo
taci	hai taciuto	tacerai	tacevi
tace	ha taciuto	tacerà	taceva
tacciamo	abbiamo taciuto	taceremo	tacevamo
tacete	avete taciuto	tacerete	tacevate
tacciono	hanno taciuto	taceranno	tacevano

tenere (to hold) Past Participle: tenuto (held) (with avere); Present Gerund: tenendo (holding)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
tengo	ho tenuto	terrò	tenevo
tieni	hai tenuto	terrai	tenevi
tiene	ha tenuto	terrà	teneva
teniamo	abbiamo tenuto	terremo	tenevamo
tenete	avete tenuto	terrete	tenevate
tengono	hanno tenuto	terranno	tenevano

togliere (to take away) Past Participle: tolto (taken away) (with avere); Present Gerund: togliendo (taking away)

io (1)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
tolgo	ho tolto	toglierò	toglievo
togli	hai tolto	toglierai	toglievi
toglie	ha tolto	toglierà	toglieva
togliamo	abbiamo tolto	toglieremo	toglievamo
togliete	avete tolto	toglierete	toglievate
tolgono	hanno tolto	toglieranno	toglievano

uscire (to go out) Past Participle: uscito (went out) (with essere); Present Gerund: uscendo (going out)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
esco	sono uscito/a	uscirò	uscivo
esci	sei uscito/a	uscirai	uscivi
esce	è uscito/a	uscirà	usciva
usciamo	siamo usciti/e	usciremo	uscivamo
uscite	siete usciti/e	uscirete	uscivate
escono	sono usciti/e	usciranno	uscivano

venire (to come) Past Participle: venuto (come) (with essere); Present Gerund: venendo (coming)

io (I)
tu (you, inf.)
lui/lei/Lei (he/ she/you, form.)
noi (we)
voi (you)
loro/Loro (they/ you, form. pl.)

Present	Present Perfect	Future	Imperfect
vengo	sono venuto/a	verrò	venivo
vieni	sei venuto/a	verrai	venivi
viene	è venuto/a	verrà	veniva
veniamo	siamo venuti/e	verremo	venivamo
venite	siete venuti/e	verrete	venivate
vengono	sono venuti/e	verranno	venivano

Appendix B

Italian-English Mini-Dictionary Key: m = masculine, f = feminine, s = singular, pl = plural

A

a (ah): at, in, to **a buon mercato** (ah *bwohn* mehr-*kah*-toh): cheap **a destra** (ah dehs-trah): (on the) right a domani (ah doh-mah-nee): see you tomorrow a **dopo** (ah *doh*-poh): see you later **a meno che** (ah *meh*-noh keh): unless **a meno di** (ah *meh*-noh dee): unless **a sinistra** (ah see-*nees*-trah): (on the) left **abbastanza** (ahb-bah-stahn-tsah): enough **abbigliamento** (ahb-bee-lyah-mehntoh) m: clothing **abitare** (ah-bee-tah-reh): to live **abito** (ah-bee-toh) m: suit **accessorio** (ahch-chehs-soh-ryoh) m: accessory **acqua** (ahk-kwah) f: water **acquistare** (ah-kwee-stah-reh): to buy **acrilica** (ah-kree-lee-kah) f; **acrilico** (ah-kree-lee-koh) m: acrylic **adesso** (ah-dehs-soh): now **aereo** (ah-eh-reh-oh) m: airplane **aeroporto** (ah-eh-roh-*pohr*-toh) m: airport **affittare** (un **appartamento)** (ahf-feet-tah-reh [oohn ahp-pahr-tah-mehn-toh]): to rent (an apartment) agosto (ah-gohs-toh): August aiuto (ah-yooh-toh): help albergo (ahl-behr-goh) m: hotel **alcuno** (ahl-kooh-noh) m, s; **alcuni** (ahl-kooh-nee) m, pl: a few; any; some **allevare** (ahl-leh-vah-reh): to raise **allora** (ahl-loh-rah): then **alta** (*ahl*-tah) f; **alto** (*ahl*-toh) m: high; tall **amare** (ah-*mah*-reh): to love **amaro** (ah-*mah*-roh) m: bitter **ambiente** (ahm-*byehn*-teh) m: environment **americana** (ah-meh-ree-*kah*-nah) f; **americano** (ah-meh-ree-*kah*-noh) m: American **amica** (ah-mee-kah) f; **amico** (ah-mee-koh) m: friend **amicizia** (ahmee-chee-tsyah) f: friendship **amore** (ah-moh-reh) m: love **anche** (ahn-keh): also **ancora** (ahn-koh-rah): still; yet; more **andare** (ahn-dah-reh): to go **andata** (ahn-dah-tah) f: one-way (ticket) andata e ritorno (ahn-dah-tah eh ree-tohrnoh) m: round trip **anno** (ahn-noh) m: year **annoiare** (ahn-noh-yah-reh): to bore **annuale** (ahn-nooh-*ah*-leh): annual **annullare** (ahn-noohl-*lah*-reh): to cancel **antica** (ahn-tee-kah) f; **antico** (ahn-tee-koh) m: ancient **antipasti** (ahn-

tee-pahs-tee) m: appetizers anziana (ahn-tsee-ah-nah) f; anziano (ahn-tsee-ahnoh) m: old (for persons) appartamento (ahp-pahr-tah-mehn-toh) m: apartment **aprile** (ah-pree-leh): April **aprire** (ah-pree-reh): to open **architetto** (ahr-kee-*teht*-toh) m: architect **arredamento** (ahr-reh-dah-*mehn*-toh) m: furniture **arrivare** (ahr-ree-vah-reh): to arrive **arrivederci** (ahr-ree-veh-dehrchee): see you; good-bye **arte** (*ahr*-teh) f: art **articolo** (ahr-tee-koh-loh) m: article **artigianale** (ahr-tee-jah-*nah*-leh): handcrafted **artigianato** (ahr-tee-jah*nah*-toh) m: artisan craft **artistica** (ahr-tee-stee-kah) f; **artistico** (ahr-tee-steekoh) m: artistic ascoltare (ah-skohl-tah-reh): to listen to aspettare (ah-spehttah-reh): to wait **assegno** (ahs-seh-nyoh) m: check **attività** (aht-tee-veeh-tah) f: activity **attore** (aht-toh-reh) m: actor **attraente** (aht-trah-ehn-teh): attractive **attraverso** (aht-trah-vehr-soh): through **attrazione** (aht-trah-tsyoh-neh) f: attraction **attrezzatura** (aht-trehts-ah-tooh-rah) f: equipment **attrice** (aht-treecheh) f: actress attualità (aht-twah-lee-tah) f: current events attualmente (ahttwahl-mehn-teh): currently; now autista (ah-ooh-tee-stah) m: driver autobus (ou-toh-boohs) m: bus **automobile** (ou-toh-moh-bee-leh) f: car **avere** (ah-vehreh): to have **avere bisogno di** (ah-*veh*-reh bee-*soh*-nyoh dee): to need **avvocato** (ahv-voh-*kah*-toh) m: lawyer

B

bambina (bahm-bee-nah) f; bambino (bahm-bee-noh) m: child banca (bahn-kah) f: bank basso (bahs-soh) m: short; low bella (behl-lah) f; bello (behl-loh) m: beautiful bellezza (behl-lehts-tsah) f: beauty bene (beh-neh): well; good bere (beh-reh): to drink bianca (byahn-kah) f; bianco (byahn-koh) m: white bicchiere (beek-kyeh-reh) m: glass bicicletta (bee-chee-kleht-tah) f: bicycle biglietto (bee-lyeht-toh) m: ticket birra (beer-rah) f: beer blu (blooh) f/m: blue borsa (bohr-sah) f: bag; handbag bottiglia (boht-tee-lyah) f: bottle braccio (brahch-choh) m: arm brutto (brooht-toh) m: ugly buffa (boohf-fah) f; buffo (boohf-foh) m: comic buona (bwoh-nah) f; buono (bwoh-noh) m: good buonanotte (bwoh-nah-noht-teh): good-night buonasera (bwoh-nah-seh-rah): good evening buongiorno (bwohn-johr-noh): good morning; good day

C

cadere (kah-deh-reh): to fall **caffè** (kahf-feh) m: coffee **calcio** (kahl-choh) m: soccer calda (kahl-dah) f; caldo (kahl-doh) m: warm; hot cambiare (kahmbee-ah-reh): to change **cambio** (kahm-byoh) m: conversion rate **cameriera** (kah-meh-ryeh-rah) f: waitress **cameriere** (kah-meh-ryeh-reh) m: waiter camicia (kah-mee-chah) f: shirt camminare (kahm-mee-nah-reh): to walk **campagna** (kahm-*pah*-nyah) f: country; countryside **canadese** (kah-nah-*deh*zeh) f/m: Canadian cancellare (kahn-chehl-lah-reh): to cancel cancelleria (kahn-chel-leh-ree-ah) f: stationery **candidato** (kahn-deeh-dah-toh) m: candidate **cane** (*kah*-neh) m: dog **cantante** (kahn-*tahn*-teh) m: singer **cantare** (kahn-tah-reh): to sing **cantautore** (kahn-tah-ooh-toh-reh) m: singer-songwriter **canzone** (kahn-tsoh-neh) f: song **capelli** (kah-pehl-lee) m, pl: hair **capolavoro** (kah-poh-lah-voh-roh) m: masterpiece **cappello** (kahp-pehl-loh) m: hat **cappotto** (kahp-poht-toh) m: coat **cara** (kah-rah) f; **caro** (kah-roh) m: dear; expensive **carina** (kah-ree-nah) f; **carino** (kah-ree-noh) m: nice; pretty carriera (kahr-ryeh-rah) f: career carta (kahr-tah) f: paper; card carta di **credito** (*kahr*-tah dee *kreh*-dee-toh) f: credit card **cattiva** (kaht-tee-vah) f; **cattivo** (kaht-tee-voh) m: bad **casa** (kah-zah) f: house; home **cassa** (kahs-sah) f: cash register **cassetto** (kahs-seht-toh) m: drawer **castello** (kah-stehl-loh) m: castle **cavallino** (kah-vahl-lee-noh) m: little horse **cavallo** (kah-vahl-loh) m: horse **c'è** (cheh): there is **cena** (*cheh*-nah) f: dinner **censura** (chehn-sooh-rah) f: censorship **cento** (*chehn*-toh): hundred **ceramica** (cheh-*rah*-mee-kah) f: ceramics **cercare** (chehr-kah-reh): to look for; to try **cesto** (cheh-stoh) m: basket **che** (keh): that; who; whom; which; what **che cosa** (keh koh-sah): what **che fai?** (keh fahy?): what do you do?

chi (kee): who; those who chiamare (kyah-mah-reh): to call chiamarsi (kyah-mahr-see): for one's name to be chiara (kyah-rah) f; chiaro (kyah-roh) m: light-colored; clear chiudere (kyooh-deh-reh): to close; to shut chiunque (kyoohn-qweh): anyone; whoever ci (chee): here; there; us ci sono (chee soh-noh): there are ciao (chou): hello; good-bye ciascuno (chah-skooh-noh) m: everyone cinema (chee-neh-mah) m: cinema cinquanta (cheen-kwahn-tah): fifty cinque (cheen-kweh): five cinta (cheen-tah) f: belt cioccolata (choh-koh-lah-tah) f; cioccolato (chohk-koh-lah-toh) m: chocolate circuito (cheer-kooh-ee-toh) m: circuit città (cheet-tah) f: city; town cittadina (cheet-tah-dee-nah) f; cittadino (cheet-tah-dee-noh) m: citizen cliente (klyehn-teh) f/m: customer codice postale (koh-dee-cheh pohs-tah-leh) m: zip code colazione (koh-lah-tsyoh-neh) f: breakfast collega (kohl-leh-ghah): co-worker collo (kohl-loh) m: neck colloquio (kohl-loh-kweeh-oh) m: interview colore (koh-loh-reh) m:

color **come** (*koh*-meh): how **commedia** (kohm-*meh*-dyah) f: comedy **commessa** (kohm-*mehs*-sah) f; **commesso** (kohm-*mehs*-soh) m: sales clerk **comoda** (*koh*-moh-dah) f; **comodo** (*koh*-moh-doh) m: comfortable **comportamento** (kohm-pohr-tah-*mehn*-toh) m: behavior **comprare** (kohmprah-reh): to buy con (kohn): with condivisa (kohn-dee-vee-sah) f; condiviso (kohn-dee-vee-soh) m: shared **conoscere** (koh-noh-sheh-reh): to be acquainted with; to know **contemporanea** (kohn-tehm-poh-*rah*-neh-ah) f; **contemporaneo** (kohn-tehm-poh-rah-neh-oh) m: contemporary **contratto** (kohn-traht-toh) m: contract **contro** (kohn-troh): against **controllo** (kohn-trohl-loh) f: control **coppa** (*kohp*-pah) f: cup **correggere** (kohr-*rehj*-jeh-reh): to correct **cosa** (*koh*sah): what **così** (koh-see): so **costosa** (koh-stoh-sah) f; **costoso** (koh-stoh-soh) m: expensive **costruire** (koh-strooh-ee-reh): to build **costume da bagno** (kohstooh-meh dah bah-nyoh) m: bathing suit cotone (koh-toh-neh) m: cotton **cravatta** (krah-vaht-tah) f: tie **credere** (kreh-deh-reh): to believe **crema** (krehmah) f: custard **crescere** (*kreh*-sheh-reh): to grow **crescita** (*kreh*-shee-tah) f: growth **critico** (*kree*-tee-koh) m: critic **cultura** (koohl-too-rah) f: culture **culturale** (koohl-too-*rah*-leh): cultural **cuoio** (*kwoh*-ee-oh) m: leather **cura** (kooh-rah) f: care **curva** (koohr-vah) f: curve

D

da (dah): by; from; through da nessuna parte (dah nehs-sooh-nah pahr-teh): nowhere da qualche parte (dah kwahl-keh pahr-teh): somewhere da quando (dah kwahn-doh): ever since d'accordo (dahk-kohr-doh): all right; okay dai (dahy): come on dappertutto (dahp-pehr-tooht-toh): everywhere dare (dahreh): to give dare in prestito (dah-reh een preh-stee-toh): to loan del (dehl) m; dello (dehl-loh) m; della (dehl-lah) f; dei (dehy) m, pl; degli (deh-lyee), m, pl; delle (dehl-leh) f, pl; dell' (dehl) m/f: a little; some of the dentista (dehn-teestah) f/m: dentist dentro (dehn-troh): inside desiderare (deh-see-deh-rah-reh): to wish dettaglio (deht-tah-lyoh) m: detail di (dee): about; of; from di fronte [a] (dee frohn-teh [ah]): in front of; before di meno (dee meh-noh): less di nuovo (dee nwoh-voh): again di più (dee pyooh): more di sotto (dee soht-toh): below dialetto (dyah-leht-toh) m: dialect dicembre (dee-chehm-breh): December diciannove (dee-chahn-noh-veh): nineteen diciassette (dee-chahs-seht-teh): seventeen diciotto (dee-choht-toh): eighteen dieci (dyeh-chee): ten dietro a (dyeh-troh ah): behind difendere (dee-fehn-deh-reh): to defend

difficile (deef-*fee*-chee-leh): difficult **dimenticare** (dee-mehn-tee-*kah*-reh): to forget **dimenticarsi** (dee-mehn-tee-*kahr*-see): to forget **dire** (*dee*-reh): to say; to tell **discesa** (dee-*sheh*-sah) f: descent **dito** (*dee*-toh) m: finger **divorziare** (dee-vohr-*tsyah*-reh): to divorce **dodici** (*doh*-dee-chee): twelve **dolce** (*dohl*-cheh) f/m: sweet **domani** (doh-*mah*-nee): tomorrow **donare** (doh-*nah*-reh): to give **donna** (*dohn*-nah) f: woman **dopo** (*doh*-poh): after **dormire** (dohr-*mee*-reh): to sleep **dottore** (doht-*toh*-reh) m: doctor **dove** (*doh*-veh): where **dovere** (doh-*veh*-reh): must; shall; to have to; to be obliged to **due** (*dooh*-eh): two

E

e (eh): and effettivamente (ehf-feht-tee-vah-*mehn*-teh): actually eleganza (ehleh-*gahn*-tsah) f: elegance emergenza (ehleh-*gahn*-tsah) f: emergency emittente radiofonica (ehleh-meet-*tehn*-tehleh-dyoh-*foh*-nee-kah) f: radio broadcaster emittente televisiva (ehleh-meet-*tehn*-tehleh-vee-*see*-vah) f: TV; broadcasting station; TV channel entrare (ehn-*trah*-rehleh): to enter entrata (ehn-*trah*-tahleh) f: entrance essere (*ehs*-seh-rehleh): to be essere abituato a (*ehs*-seh-rehleh-bee-*twah*-tohleh): to be used to essere nato (*ehs*-seh-rehleh-tohleh): to be born est (ehst) m: east estetica (eh-*steh*-tee-kahleh) f: aesthetics etichetta (ehleh-tee-*keht*-tahleh) f: etiquette evento (ehleh-vehn-tohleh) m: event

F

faccia (fahch-chah) f: face facile (fah-chee-leh): easy fame (fah-meh) f: hunger fare (fah-reh): to do; to make febbraio (fehb-brah-yoh): February fedeltà (fehdehl-tah) f: fidelity felice (feh-lee-cheh): happy ferie (feh-ryeh) f: holidays fermare (fehr-mah-reh): to stop fermarsi (fehr-mahr-see): to stop festa (fehstah) f: party; holiday figlia (fee-lyah) f: daughter figlio (fee-lyoh) m: son figura (fee-gooh-rah) f: figure fila (fee-lah) f: line finché (feen-keh): until fine (fee-neh) f: end finestra (fee-nehs-trah) f: window finire (fee-nee-reh): to end; to finish fino a quando (fee-noh ah kwahn-doh): until fiore (fyoh-reh) m: flower firma (feer-mah) f: brand product folla (fohl-lah) f: crowd fonte (fohn-teh) m: source forbici (fohr-bee-chee) f: scissors formaggio (fohr-mahj-joh) m: cheese forte (fohr-teh): strong; fast fra (frah): among; between fragola (frah-goh-lah) f: strawberry fratello (frah-tehl-loh) m: brother fredda (frehd-dah) f; freddo

(frehd-doh) m: cold fresca (freh-skah) f; fresco (freh-skoh) m: fresh; cool frutta (frooht-tah) f: fruit funzionalità (foohn-tsyo-nah-lee-tah) f: functionality fuori (fwoh-ree): out; outside

G

gatto (gaht-toh) m: cat gelato (jeh-lah-toh) m: ice cream gennaio (jehn-nah-yoh): January gente (jehn-teh) f: people gentile (jehn-tee-leh) m: kind ghiaccio (gyahch-choh) m: ice già (jah) already giacca (jahk-kah) f: jacket; blazer gialla (jahl-lah) f; giallo (jahl-loh) m: yellow giardino (jahr-dee-noh) m: garden ginocchio (jee-nohk-kyoh) m: knee giocare (joh-kah-reh): to play gioco (joh-koh) m: game gioiello (joh-yehl-loh) m: jewel giornale (johr-nah-leh) m: newspaper giorno (johr-noh) m: day giovane (joh-vah-neh) f/m: young giù (jooh) down giugno (jooh-nyoh): June giusta (jooh-stah) f; giusto (jooh-stoh) m: right; correct gli (lyee): the gonna (gohn-nah) f: skirt grande (grahn-deh) f/m: great; big; large; tall grande magazzino (grahn-deh mah-gaht-tsee-noh) m: department store grassa (grahs-sah) f; grasso (grahs-soh) m: fat grazie (grah-tsyeh): thank you grigia (gree-jah) f; grigio (gree-joh) m: gray grossa (groh-sah) f; grosso (grohs-soh) m: big guanto (gwahn-toh) m: glove guardare (gwahr-dah-reh): to watch; to look at guidare (gwee-dah-reh): to drive

I

i (ee) m: the ieri (yeh-ree): yesterday il (eel) m: the impermeabile (eem-pehrmeh-ah-bee-leh) m: raincoat impiegata (eem-pyeh-gah-tah) f; impiegato (eem-pyeh-gah-toh) m: employee imprenditorialità (eem-prehn-dee-toh-ree-ah-lee-tah) f: entrepreneurship in, in (+ means of transportation) (een): in; at; to; by in modo da (een moh-doh dah); in modo che (een moh-doh keh): so as in fretta (een freht-tah): fast; quickly in ritardo (een ree-tahr-doh): late incominciare (een-koh-meehn-chah-reh) to begin; to start incontrare (een-kohn-trah-reh): to meet indirizzo (een-dee-reet-tsoh) m: address indossare (een-dohs-sah-reh): to wear infermiera (een-fehr-myeh-rah) f: nurse informazione (een-fohr-mah-tzyo-neh) f: information ingegnere (een-jeh-nyeh-reh) m: engineer insalata (een-sah-lah-tah) f: salad intelligente (een-tehl-

lee-*jehn*-teh): intelligent **interessante** (een-teh-rehs-*sahn*-teh): interesting **intervista** (een-tehr-*vee*-stah): interview **intorno** (een-*tohr*-noh): around **inventore** (een-vehn-*toh*-reh) m: inventor **invito** (een-*vee*-toh) m: invitation **io** (*ee*-oh): I **italiana** (ee-tah-lee-*ah*-nah) f; **italiano** (ee-tah-lee-*ah*-noh) m: Italian

J

jeans (jeenz) m: jeans

\mathbf{L}

l' (l-) f/m: the la (lah): the là (lah): there lago (lah-goh) m: lake lana (lah-nah) f: wool larga (lahr-gah) f; largo (lahr-goh) m: wide; large lasciare (lah-shah-reh): to leave; to let latte (laht-teh) m: milk lavorare (lah-voh-rah-reh): to work lavoratore (lah-voh-rah-toh-reh) m: worker lavoratrice (lah-voh-rah-tree-cheh) f: worker lavoro (lah-voh-roh) m: work; job le (leh): the lei (lehy) f: she; her; you (formal) lentamente (lehn-tah-mehn-teh): slowly lettino (leht-teeh-noh) m: cot lì (lee): there libretto (lee-breht-toh) m: opera libretto libro (lee-broh) m: book lingua (leen-gwah) f: language; tongue lino (lee-noh) m: linen lo (loh) m: the lontano (lohn-tah-noh) m: far loro (loh-roh) m: they; them; their; [il] loro ([eel] loh-roh) m: theirs luglio (looh-lyoh): July lui (looh-ee) m: he; him

M

ma (mah): but macchina (mahk-kee-nah) f: car madre (mah-dreh) f: mother maggio (mahj-joh): May magra (mah-grah) f; magro (mah-groh) m: thin; skinny mai (mahy): ever; never malata (mah-lah-tah) f; malato (mah-lah-toh) m: ill male (mah-leh) badly malvolentieri (mahl-voh-lehn-tyeh-ree): unwillingly mamma (mahm-mah) f: mom mandare (mahn-dah-reh): to send mangiare (mahn-jah-reh): to eat maniere (mah-nee-eh-reh) f, pl: behavior; manners mano (mah-noh) f: hand marca (mahr-kah) f: brand of product mare (mah-reh) m: sea marito (mah-ree-toh) m: husband marrone (mahr-roh-neh) f/m: brown marzo (mahr-tsoh): March massimo (mahs-see-moh) most

materiale (mah-teh-ryah-leh) m: material **matita** (mah-tee-tah) f: pencil **me** (meh): me **medicina** (meh-dee-*chee*-nah) f: medicine **medico** (*meh*-dee-koh) m: physician **meglio** (*meh*-lyoh): better **meno** (*meh*-noh): less **meno che** (*meh*noh keh): less than **meno di** (*meh*-noh dee): less than **mensile** (mehn-see-leh) m: monthly; monthly magazine **mentre** (*mehn*-treh): while; whereas **menzionare** (mehn-tsyoh-*nah*-reh): to bring up **mercatino** (mehr-kah-*tee*-noh) m: small outdoor market **mercato** (mehr-kah-toh) m: market **merce** (mehrcheh) f: goods **merletto** (mehr-*leht*-toh) m: lace **mese** (*meh*-zeh) m: month metafora (meh-tah-foh-rah) f: metaphor metropolitana (meh-troh-poh-leetah-nah) f: subway **mettere** (meht-teh-reh): to put **mettersi** (meht-tehr-see): to wear **mezzi di comunicazione di massa** (*meht*-tsee dee koh-mooh-nee-kahtsyoh-neh dee mahs-sah) m: media mia (myah) f; [la] mia ([lah] myah) f; mie (myeh) f, pl; [le] mie ([leh] myeh) f, pl; miei (myehy) m, pl; [i] miei ([ee] myehy), m, pl; mio (myoh) m; [il] mio ([eel] myoh) m: my; mine migliore (mee-lyoh-reh): better **mille** (meel-leh): thousand **minima** (meeh-neeh-mah) f; minimo (meeh-neeh-moh) m: minimum; least misura (mee-sooh-rah) f: measurement **moda** (*moh*-dah) f: fashion **modernizzazione** (moh-dehr-neettsah-tsyoh-neh) f: modernization **moglie** (moh-lyeh) f: wife **molta** (mohl-tah) f; **molte** (*mohl*-teh) f; **molti** (*mohl*-tee) m; **molto** (*mohl*-toh) m: very; much; many; a lot **montagna** (mohn-tah-nyah) f: mountain **morire** (moh-ree-reh): to die **motore** (moh-toh-reh) m: engine **mucchio** (moohk-kyoh) m: pile **muovere** (mwoh-veh-reh); muoversi (mwoh-vehr-see): to move museo (mooh-seh-oh) m: museum **musica** (mooh-see-kah) f: music **musicale** (mooh-see-kah-leh): musical musicista (mooh-see-chee-stah) m: musician

N

nascere (*nah*-sheh-reh): to be born **naso** (*nah*-zoh) m: nose **naturale** (nah-tooh-*rah*-leh): natural **nazionale** (nah-tsyoh-*nah*-leh): national **ne** (neh): of this; of that; of him; of them **né** . . . **né** (neh . . . neh): neither . . . nor **nebbia** (*nehb*-byah) f: fog **negozio** (neh-*goh*-tsyoh) m: shop **negozio di scarpe** (neh-*goh*-tsyoh dee *skahr*-peh): shoe store **nera** (*neh*-rah) f; **nero** (*neh*-roh) m: black **nessuna** (nehs-*sooh*-nah) f; **nessuno** (nehs-*sooh*-noh) m: no one; nobody; none **neve** (*neh*-veh) f: snow **niente** (*nyehn*-teh): nothing **no** (noh): no **noi** (nohy): we; us **noiosa** (no-*yoh*-zah) f; **noioso** (no-*yoh*-zoh) m: boring **noleggiare** (**un'automobile**) (noh-lej-*jah*-reh [oohn ou-toh-*moh*-bee-leh]): to rent (a car)

nome (noh-meh) m: name non (nohn): not non ancora (nohn ahn-koh-rah): not yet non appena (nohn ahp-peh-nah): as soon as non . . . mai (nohn mahy): never nord (nohrd) m: north nostra (noh-strah) f; [la] nostra ([lah] noh-strah) f; nostre (noh-streh) f, pl; [le] nostre [leh] noh-streh) f, pl; nostri (noh-stree) m, pl; [i] nostri ([ee] noh-stree) m, pl; nostro (noh-stroh) m; [il] nostro ([eel] noh-stroh) m: our; ours notizie (noh-tee-tsyeh) f: news notizie d'attualità (noh-tee-tsyeh daht-tooh-ah-lee-tah) f: current events notizie economiche (noh-tee-tsyeh eh-koh-noh-mee-keh) f: economic news notizie sportive (noh-tee-tsyeh spohr-tee-veh) f: sports news notte (noht-teh) f: night nove (noh-veh): nine novembre (noh-vehm-breh): November nulla (noohl-lah): nothing numero (nooh-meh-roh) m: number nuoto (nwoh-toh) m: swimming nuova (nwoh-vah) f; nuovo (nwoh-voh) m: new

0

o (oh): or o...o (oh...oh): either... or occhio (ohk-kyoh) m: eye odiare (oh-dyah-reh): to hate offrire (ohf-free-reh): to offer oggetto (ohj-jeht-toh) m: object opera (oh-peh-rah) f: opera opportunità (ohp-pohr-tooh-nee-tah) f: opportunity ora (oh-rah) f: hour; now orecchio (oh-rehk-kyoh) m: ear origine (oh-ree-jee-neh) f: origin ospedale (ohs-peh-dah-leh) m: hospital ostile (oh-stee-leh): hostile ottenere (oht-teh-neh-reh): to get ottima (oht-tee-mah) f; ottimo (oht-tee-moh) m: best otto (oht-toh): eight ottobre (oht-toh-breh): October ovest (oh-vehst) m: west

P

padre (*pah*-dreh) m: father **pagamento** (pah-gah-*mehn*-toh) m: payment **palazzo** (pah-*laht*-tsoh) m: palace **palcoscenico** (pahl-koh-*sheh*-nee-koh) m: stage **panca** (*pahn*-kah) f: bench **pane** (*pah*-neh) m: bread **panna** (*pahn*-nah) f: cream **pantaloni** (pahn-tah-*loh*-nee) m, pl: pants; trousers **parecchia** (pah-*rehk*-kyah) f; **parecchio** (pah-*rehk*-kyoh) m: a lot; several **parete** (pah-*reh*-teh) f: wall **parlare** (pahr-*lah*-reh): to talk; to speak **partire** (pahr-*tee*-reh): to leave; to go on a trip **partita** (pahr-*tee*-tah) f: game **passante** (pahs-*sahn*-teh) m: passerby **passaporto** (pahs-sah-*pohr*-toh) m: passport **passare** (pahs-*sah*-reh): to pass **pasticceria** (pahs-teech-cheh-*ree*-ah) f: pastry shop **patrimonio** (pah-

tree-mohn-yoh) m: heritage **pausa** (pah-ooh-sah) f: break **peggio** (pehj-joh): worse **peggiore** (pehj-joh-reh): worse **penna** (pehn-nah) f: pen **pensare** (pehnsah-reh): to think **per** (pehr): for; through **per favore** (pehr fah-voh-reh): please **perché** (pehr-keh): because; why **perdere** (pehr-deh-reh): to lose **perdonare** (pehr-doh-*nah*-reh): to forgive **periodico** (peh-*ryoh*-dee-koh) m: periodical publication **pesce** (peh-sheh) m: fish **pessima** (pehs-see-mah) f; **pessimo** (pehssee-moh) m: worst **piacere** (pyah-cheh-reh): to like; nice to meet you; pleasure **piano** (*pyah*-noh): slowly **piazza** (*pyaht*-tsah) f: square **piccola** (*peek*-koh-lah) f; piccolo (peek-koh-loh) m: small; short pilota (pee-loh-tah) m: pilot pioggia (pyohj-jah) f: rain **piove** (pyoh-veh): it's raining **pista** (pee-stah) f: race track pittore (peet-toh-reh) f: painter più (pyooh): more più che (pyooh keh): more than **più di** (pyooh dee): more than **poca** (poh-kah) f; **poco** (poh-koh) m: too little; small **poche** (poh-keh) f; **pochi** (poh-kee) m: few **podio** (poh-dee-oh) m: podium **poesia** (poh-eh-see-ah) f: poetry **poeta** (poh-eh-tah) m: poet **poi** (pohee): then **poiché** (poh-ee-*keh*): since; as **politica** (poh-*lee*-tee-kah) f: politics; political **politico** (poh-lee-tee-koh) m: political **polizia** (poh-lee-tsee-ah) f: police **popolare** (poh-poh-*lah*-reh): popular **portafoglio** (pohr-tah-*foh*-lyoh) m: wallet **portare** (pohr-tah-reh): to bring; to take; to wear **possedere** (pohs-sehdeh-reh): to own **potere** (poh-teh-reh): can; may **pranzare** (prahn-tsah-reh): to eat lunch **pranzo** (*prahn*-tsoh) m: lunch **preferire** (preh-feh-*ree*-reh): to prefer **prego** (*preh*-goh): you're welcome **prendere** (*prehn*-deh-reh): to take; to order (such as in a bar or restaurant) **prendere a prestito** (prehn-deh-reh ah prehstee-toh): to borrow; to loan **prenotare** (preh-noh-tah-reh): to reserve; to book **presentare** (preh-zehn-*tah*-reh): to introduce **presto** (*preh*-stoh): early; soon **prevenzione** (preh-vehn-tsyoh-neh) f: prevention **prima** (pree-mah) f: before **primo** (*pree*-moh) m: first **prodotto** (proh-doht-toh) m: product **professionale** (proh-fehs-see-oh-*nah*-leh) professional **profumeria** (proh-fooh-meh-*ree*-ah) f: beauty shop **programma** (proh-grahm-mah) m: program; TV show **programma radiofonici** (proh-*grahm*-mah rah-dee-oh-*foh*-nee-chee) f: radio program **prossimo** (*prohs*-see-moh): next **provare** (proh-*vah*-reh): to try **pubblica** (poohb-blee-kah) f: public **pubblico** (poohb-blee-koh) m: audience; public **pulire** (pooh-lee-reh): to clean **punti di vista** (poohn-teeh dee veehstah): points of view

qualcosa (kwahl-koh-sah): anything; something qualcuno (kwahl-kooh-noh): someone; somebody quale (kwah-leh) f/m; [il] quale ([eel] kwah-leh) m; [la] quale ([lah] kwah-leh) f; [il] quali ([ee] kwah-lee) m; [le] quali ([leh] kwah-lee) f: which; what; who; that qualità (kwah-lee-tah) f: quality qualsiasi cosa (kwahl-see-ah-see koh-sah): anything quando (kwahn-doh): when quanta (kwahn-tah) f; quante (kwahn-teh) f; quanti (kwahn-tee) m; quanto (kwahn-toh) m: how much; how many; as much; as many quante (kwahn-teh) f; quanti (kwahn-tee) m: all those who quartiere (kwar-tyeh-reh) m: neighborhood quattordici (kwaht-tohr-dee-chee) m: fourteen quattro (kwaht-troh) m: four quella (kwehl-lah) f; quello (kwehl-loh) m: that questa (kweh-stah) f; questo (kweh-stoh) m: this qui (kwee): here quindici (kween-dee-chee): fifteen quotidiano (kwoh-tee-dyah-noh) m: daily newspaper

R

raccontare (rahk-kohn-tah-reh): to tell radio (rah-dyoh) f: radio ragazza (rah*qaht*-tsah) f: girl **ragazzo** (rah-*qaht*-tsoh) m: boy **rampante** (rahm-*pahn*-teh): prancing **rapidamente** (rah-pee-dah-*mehn*-teh): quickly; fast **rapporto** (rahppohr-toh) m: relationship raso (rah-soh) m: satin regista (reh-jee-stah) m: movie director **regola** (reh-goh-lah) f: rule **restituire** (reh-stee-tooh-ee-reh): to give back; to return **retaggio** (reh-tahj-joh) m: heritage **ricevere** (ree-cheh-vehreh): to receive; to get **richiamare** (ree-kyah-mah-reh): to call back; recall **ricordare** (ree-kohr-dah-reh): to remember **ricordare qualcosa a qualcuno** (ree-kohr-dah-reh kwahl-koh-sah ah kwahl-kooh-noh): to remind someone of something **ricordarsi** (ree-kohr-*dahr*-see): to remember **ridere** (*ree*-deh-reh): to laugh **ringraziare** (reen-grah-tsyah-reh): to thank **ripetere** (ree-peh-teh-reh); to repeat **ripetitiva** (reeh-peh-teeh-teeh-vah) f; **ripetitivo** (reeh-peh-teeh-teehvoh): repetitive **riposo** (reeh-poh-soh) m: rest **riso** (ree-zoh) m: rice; laughter **rispondere** (ree-spohn-deh-reh): to answer **ritornare** (ree-tohr-nah-reh): to return **ritornello** (ree-tohr-*nehl*-loh) m: refrain **riunione** (ree-ooh-*nyoh*-neh) f: meeting **riuscire** (ree-ooh-shee-reh): to succeed **rivista** (ree-vee-stah) f: magazine **rossa** (rohs-sah) f; **rosso** (rohs-soh) m: red

saldi (sahl-dee) m, pl: sales **sale** (sah-leh) m: salt **salita** (sah-lee-tah) f: climb **sapere** (sah-peh-reh): to know **scarpa** (skahr-pah) f: shoe **scegliere** (sheh-lyehreh): to choose **scenica** (*sheh*-nee-kah) f; **scenico** (*sheh*-nee-koh) m: related to stage **schedario** (skeh-dah-ree-oh) m: file cabinet **scienziato** (shehn-zyah-toh) m: scientist **scrivania** (skree-vah-*nee*-ah) f: desk **scultore** (skoohl-*toh*-reh) m: sculptor **scura** (*skooh*-rah) f; **scuro** (*skooh*-roh) m: dark **se** (seh): if; whether **sebbene** (sehb-beh-neh): although; even though **sedia** (seh-dyah) f: chair **sedici** (seh-dee-chee): sixteen **segretaria** (seh-greh-tah-ree-ah) f; **segretario** (sehgreh-tah-ree-oh) m: secretary sei (sey): six sempre (sehm-preh): always sentire (sehn-tee-reh): to hear **senza** (sehn-tsah): without **seria** (seh-ryah) f; **serio** (sehryoh) m: serious **seta** (*seh*-tah) f: silk **sete** (*seh*-teh) f: thirst **sette** (*seht*-teh): seven **settembre** (seht-*tehm*-breh): September **settimana** (seht-tee-*mah*-nah) f: week **settimanale** (seht-tee-mah-*nah*-leh) m: weekly; weekly magazine **si** (see): one; we; they sì (see): yes sia . . . sia (syah . . . syah): both . . . and sicurezza (see-kuh-reht-tsah) f: safety signora (see-nyoh-rah) f: Mrs.; Ms.; woman **signore** (see-*nyoh*-reh) m: Mr.; gentleman **sintetica** (seehn-*teh*-tee-kah) f; **sintetico** (seehn-teh-tee-koh) m: synthetic **sociale** (soh-chah-leh): social **società** (soh-cheh-*tah*) f: society **socio** (soh-choh) m: member **soldi** (sohl-dee) m, pl: money **sole** (*soh*-leh) m: sun **solo** (*soh*-loh): only; just **sopra** (*soh*-prah): over **sorella** (soh-rehl-lah) f: sister **sorpasso** (sohr-pahs-soh) m: overtaking **sotto** (*soht*-toh): below **spalla** (*spahl*-lah) f: shoulder **spaventare** (spah-vehntah-reh): to frighten **spedire** (speh-dee-reh): to send; to ship **spendere** (spehndeh-reh): to spend **sperare** (speh-rah-reh): to hope **spesso** (spehs-soh): often **spillatrice** (speel-lah-*tree*-cheh) f: stapler **sposare** (spoh-sah-reh): to marry sposarsi (spoh-sahr-see): to get married stadio (stah-dee-oh) m: stadium **stanca** (*stahn*-kah) f; **stanco** (*stahn*-koh) m: tired **stanza** (*stahn*-tsah) f: room **stare** (*stah*-reh): to stay **stazione** (stah-tsyoh-neh) f: station **stessa** (*stehs*-sah) f; **stesso** (*stehs*-soh) m: same **stilista** (stee-*lee*-stah) m: fashion designer **stipendio** (steeh-*pehn*-dyoh) m: salary **stoffa** (*stohf*-fah) f: fabric **storica** (*stoh*-ree-kah) f; storico (stoh-ree-koh) m: historic strada (strah-dah) f: street; road stretta (streht-tah) f; **stretto** (streht-toh) m: tight; narrow **studente** (stooh-dehn-teh) m: student **studentessa** (stooh-dehn-tehs-sah) f: student **studio** (stooh-dee-oh) m: office; study room **stupida** (*stooh*-pee-dah) f; **stupido** (*stooh*-pee-doh) m: stupid **su** (sooh): on; up; over **sua** (swah) f; **[la] sua** ([lah] swah) f; **sue** (sweh) f, pl; [le] sue ([leh] sweh) f, pl; suo (swoh) m; [il] suo ([eel] swoh) m; suoi (swohy) m, pl; [i] suoi ([ee] swohy) m, pl: his; her; hers; its successo (soochchehs-soh) m: success sud (soohd): south sughero (sooh-gheh-roh) m: cork

suonare (swoh-*nah*-reh): to play; to ring **supermercato** (*sooh*-pehr-mehr-*kah*-toh) m: supermarket

\mathbf{T}

tanta (tahn-tah) f; tante (tahn-teh) f; tanti (tahn-tee) m; tanto (tahn-toh) m: as much, so much, as many, so many tardi (tahr-dee): late tassa (tahs-sah) f: tax tavolo (tah-voh-loh) m: table tazza (taht-tsah) f: cup te (teh): you teatro (teh-ah-troh) m: theater telefonare (teh-leh-foh-nah-reh): to call; to telephone telefono (teh-leh-foh-noh) m: phone televisiva (teh-leh-vee-see-vah) f; televisivo (teh-leh-vee-see-voh) m: TV

tema (*teh*-mah) m: theme **tempo** (*tehm*-poh) m: time; weather **tenere** (teh-*neh*reh): to hold; to keep **tenuta** (teh-nooh-tah) f: estate **territorio** (tehr-ree-tohree-oh) m: territory **testo** (teh-stoh) m: lyrics **tifosa** (tee-foh-sah) f; **tifoso** (teefoh-soh) m: supporter **tirare su** (tee-rah-reh sooh): to bring up; to pull; to throw **titolo** (tee-toh-loh) m: title **tra** (trah): among; between **tradizione** (trahdee-tsyoh-neh) f: tradition **tragica** (trah-jee-kah) f; **tragico** (trah-jee-koh) m: tragic **trama** (*trah*-mah) f: plot **tre** (treh): three **tredici** (*treh*-dee-chee): thirteen **treno** (*treh*-noh) m: train **triste** (*tree*-steh): sad **troppo** (*trohp*-poh): too much trovare (troh-vah-reh): to find trovata (troh-vah-tah) f: trick trucco (troohkkoh) m: trick **tu** (tooh): you **tua** (twah) f; **[la] tua** ([lah] twah) f; **tue** (tweh) f, pl; [le] tue ([leh] tweh) f, pl; tuo (twoh) m; [il] tuo ([eel] twoh) m; tuoi (twohy) m, pl; [i] tuoi ([ee] twohy) m, pl: your; yours turista (tooh-ree-stah) m: tourist **turistica** (tooh-ree-stee-kah) f; **turistico** (tooh-ree-stee-koh) m: touristic **turpiloquio** (toohr-pee-loh-kwyoh) m: foul language **tutta** (tooht-tah) f; **tutto** (tooht-toh) m: everything; all **tutte** (tooht-teh) f; **tutti** (tooht-tee) m: everyone; all

\mathbf{U}

ufficio (oohf-*fee*-choh) m: office **ultima** (*oohl*-tee-mah) f; **ultimo** (*oohl*-tee-moh) m: last; latest **umile** (*ooh*-mee-leh): humble **un** (oohn) m; **una** (*ooh*-nah) f; **uno** (*ooh*-noh) m: a; an; one **un po'** (oohn poh): a little **un po' di** (oohn poh dee): a little of **uomo** (*woh*-moh) m: man **usare** (ooh-*sah*-reh): to use **uscire** (ooh-*shee*-reh): to exit; to go out **uscita** (ooh-*shee*-tah) f: exit

vacanza (vah-kahn-tsah) f: vacation valigia (vah-lee-jah) f: suitcase varietà
(vah-ryeh-tah) f: variety vecchia (vehk-kyah) f; vecchio (vehk-kyoh) m: old
vedere (veh-deh-reh): to see velluto (vehl-looh-toh) m: velvet veloce (veh-lohcheh): fast; quick velocemente (veh-loh-cheh-mehn-teh): fast; quickly velocità
(veh-loh-chee-tah) f: speed vendere (vehn-deh-reh): to sell venire (veh-neereh): to come venti (vehn-tee): twenty verde (vehr-deh) f/m: green verdura
(vehr-dooh-rah) f: vegetables verso (vehr-soh): toward vestito (vehs-tee-toh)
m: dress vetrina (veh-tree-nah) f: shop window vetro (veh-troh) m: glass via
(vee-ah) f: street; road viaggiare (vyahj-jah-reh): to travel viaggio (vyahj-joh)
m: travel viale (vee-ah-leh) m: avenue vicino (vee-chee-noh): near; close vino
(vee-noh) m: wine virtù (veer-tooh) f: virtue vittoria (veet-toh-ree-ah) f:
victory vivere (vee-veh-reh): to live voi (voh-ee): you volare (voh-lah-reh): to
fly volentieri (voh-lehn-tyeh-ree): gladly volere (voh-leh-reh): to want; will
vostra (voh-strah) f; [la] vostra ([lah] voh-strah) f; vostro (voh-stroh) m; [il]
vostro ([eel] voh-stroh) m: your; yours

Z

zero (*dzeh*-roh): zero **zia** (*dzee*-ah) f: ant **zio** (*dzee*-oh) m: uncle **zona** (*dzoh*-nah) f: area **zucchero** (*dzoohk*-keh-roh) m: sugar

Appendix C

English-Italian Mini-Dictionary Key: m = masculine, f = feminine, s = singular, pl = plural

A

a: **un** (oohn) m; **una** (ooh-nah) f; **uno** (ooh-noh) m about: **di** (deeh) above: **sopra** (soh-prah); **di sopra** (dee soh-prah) accessory: **accessorio** (ahch-chehs*soh-*ree-oh) m acrylic: **acrilica** (ah-*kree*-lee-kah) f; **acrilico** (ah-*kree*-lee-koh) m actor: **attore** (aht-toh-reh) m actress: **attrice** (aht-tree-cheh) f actually: **effettivamente** (ehf-feht-tee-vah-*mehn*-teh) address: **indirizzo** (een-dee-*reet*tsoh) m aesthetics: **estetica** (eh-steh-tee-kah) f after: **dopo** (doh-poh) again: **di nuovo** (dee nooh-oh-voh) against: **contro** (kohn-troh) airplane: **aereo** (ah-ehreh-oh) m airport: **aeroporto** (ah-eh-roh-*pohr*-toh) m all: **tutto** (*tooht*-toh) m; **tutti** (tooht-tee) m, pl all right: **d'accordo** (dahk-kohr-doh) already: **già** (jah) also: **anche** (ahn-keh) although: **sebbene** (sehb-beh-neh) always: **sempre** (sehm-preh) American: americana (ah-meh-ree-kah-nah) f; americano (ahmeh-ree-kah-noh) m among: tra (trah); fra (frah) an: un (oohn) m; una (oohnah) f; **uno** (*ooh*-noh) m ancient: **antica** (ahn-tee-kah) f; **antico** (ahn-tee-koh) m and: **e** (eh) to answer: **rispondere** (ree-spohn-deh-reh) any: **alcuno** (ahlkooh-noh) m; alcuni (ahl-kooh-nee) m, pl anyone: chiunque (kee-oohn-qweh) anything: **qualcosa** (gwahl-koh-sah); **qualsiasi cosa** (gwahl-see-ah-see kohsah) apartment: **appartamento** (ahp-pahr-tah-*mehn*-toh) m appetizers: antipasti (ahn-tee-pahs-tee) m April: aprile (ah-pree-leh) architect: architetto (ahr-kee-teht-toh) m area: **zona** (dzoh-nah) f arm: **braccio** (brahch-choh) m around: **intorno** (eehn-tohr-noh) to arrive: **arrivare** (ahr-ree-vah-reh) art: **arte** (ahr-teh) f artisancraft: artigianato (ahr-tee-jah-nah-toh) m artistic: artistica (ahr-tee-stee-kah) f; **artistico** (ahr-tee-stee-koh) m as many: **quanto** (*qwahn*toh) m; **quanti** (*qwahn*-tee) m, pl; **tanto** (*tahn*-toh) m; **tanti** (*tahn*-tee) m, pl as much: **quanto** (*qwahn*-toh) m; **quanti** (*qwahn*-tee) m, pl; **tanto** (*tahn*-toh) m;

tanti (*tahn*-tee) m, pl as soon as: **non appena** (nohn ahp-*peh*-nah) at: **a** (ah); **in** (een) attraction: **attrazione** (aht-trah-*tsyoh*-neh) f attractive: **attraente** (aht-trah-*ehn*-teh) audience: **pubblico** (*poohb*-blee-koh) m August: **agosto** (ah*gohs*-toh) aunt: **zia** (*dzee*-ah) f avenue: **viale** (vee-*ah*-leh) m

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bad: **cattiva** (kaht-tee-vah) f; **cattivo** (kaht-tee-voh) m badly: **male** (mah-leh) bag: **borsa** (*bohr*-sah) f bakery: **pasticceria** (pahs-teech-cheh-*ree*-ah) f; panificio (pah-nee-fee-choh) f bank: **banca** (bahn-kah) f basket: **cesto** (chehstoh) m bathing suit: **costume da bagno** (kohs-tooh-meh dah bah-nyoh) m to be: **essere** (*ehs*-seh-reh) to be able to: **potere** (poh-*teh*-reh) to be born: **nascere** (nah-sheh-reh); essere nato (eh-seh-reh nah-toh) to be used to: essere abituato **a** (*ehs*-seh-reh ah-bee-*twah*-toh ah) beach: **spiaggia** (*spyahj*-jah) f beautiful: **bella** (behl-lah) f; **bello** (behl-loh) m beauty: **bellezza** (behl-lehts-tsah) f beauty shop: **profumeria** (proh-foo-meh-*ree*-ah) f because: **perché** (pehr-*keh*) beer: **birra** (beer-rah) f before: **prima** (pree-mah); **di fronte** [a] (dee frohn-teh [ah]) to begin: **incominciare** (eehn-koh-meehn-*chah*-reh) behavior: **comportamento** (kohm-pohr-tah-*mehn*-toh) m; **maniere** (mah-*nyeh*-reh) f, pl behind: **dietro a** (dyeh-troh ah) to believe: **credere** (kreh-deh-reh) below: **sotto** (soht-toh); **di sotto** (dee *soht*-toh) belt: **cinta** (*cheen*-tah) f; **cintura** (cheen-tooh-rah) f bench: panca (pahn-kah) best: **ottimo** (oht-tee-moh) better: **meglio** (meh-lyoh), migliore (mee-lyoh-reh) between: tra (trah); fra (frah) bicycle: bicicletta (beechee-kleht-tah) f big: grossa (groh-sah) f; grosso (grohs-soh) m; grande (*grahn*-deh) f/m bitter: **amara** (ah-*mah*-rah) f; **amaro** (ah-*mah*-roh) m black: **nera** (neh-rah) f; **nero** (neh-roh) m blazer: **giacca** (jahk-kah) f blue: **blu** (blooh) f/m book: **libro** (*lee*-broh) m to bore: **annoiare** (ahn-noh-yah-reh) boring: **noiosa** (noh-yoh-sah) f; **noioso** (noh-yoh-soh) m to borrow: **prendere in prestito** (*prehn*-deh-reh een *preh*-stee-toh) both . . . and . . .: **sia . . . sia . . .** (syah . . . syah . . .) bottle: **bottiglia** (boht-tee-lyah) f boy: **ragazzo** (rah-gahttsoh) m brand of luxury merchandise: sartoria (sahr-toh-ree-ah) brand of product: **firma** (*feer*-mah) f; **marca** (*mahr*-kah) f bread: **pane** (*pah*-neh) m break: **pausa** (*pah*-ooh-sah) f breakfast: **colazione** (koh-lah-*tsyoh*-neh) f to bring: **portare** (pohr-tah-reh) to bring up: **tirare su** (tee-rah-reh sooh); **menzionare** (mehn-tsyoh-*nah*-reh) brother: **fratello** (frah-*tehl*-loh) m brown: **marrone** (mahr-roh-neh) f/m to build: **costruire** (koh-strooh-ee-reh) bus:

autobus (*ou*-toh-boohs) m but: **ma** (mah) to buy: **comprare** (kohm-*prah*-reh); **acquistare** (ah-kwee-*stah*-reh) by: **da** (dah); **in** (+ means of transportation) (een)

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to call: **chiamare** (kyah-*mah*-reh); **telefonare** (teh-leh-foh-*nah*-reh) to call back: **richiamare** (ree-kyah-*mah*-reh) can: **potere** (poh-*teh*-reh) Canadian: **canadese** (kah-nah-*deh*-zeh) f/m to cancel: **annullare** (ahn-noohl-*lah*-reh); cancellare (kahn-chehl-lah-reh); disdire (dees-dee-reh) candidate: candidato (kahn-deeh-dah-toh) m car: **automobile** (ou-toh-moh-bee-leh) f; **macchina** (mahk-kee-nah) f card: carta (kahr-tah) f career: carriera (kahr-ryeh-rah) f cash register: **cassa** (*kahs*-sah) f castle: **castello** (kah-*stehl*-loh) m cat: **gatto** (gaht-toh) m censorship: censura (chehn-sooh-rah) f ceramics: oggetti in **ceramica** (ohj-*jeht*-tee een cheh-*rah*-mee-kah) m chair: **sedia** (*seh*-dyah) f to change: **cambiare** (kahm-bee-*ah*-reh) cheap: **a buon mercato** (ah *bwohn* mehr-kah-toh) check: **assegno** (ahs-seh-nyoh) m checkout counter: **cassa** (kahs-sah) cheese: **formaggio** (fohr-mahj-joh) m child (female): **bambina** (bahm-bee-nah) f child (male): **bambino** (bahm-bee-noh) m chocolate: **cioccolata** (chohk-koh-*lah*-tah) f; **cioccolato** (chohk-koh-*lah*-toh) m to choose: scegliere (sheh-lyeh-reh) cinema: cinema (chee-neh-mah) m city: città (cheettah) f to clean: pulire (pooh-lee-reh) climb: salita (sah-lee-tah) close: vicina (vee-chee-nah) f; vicino (vee-chee-noh) m to close: chiudere (kyooh-deh-reh) clothing store: **negozio di abbigliamento** (neh-goh-tsyoh dee ahb-bee-lyah*mehn*-toh) m coat: **cappotto** (kahp-poht-toh) m coffee: **caffè** (kahf-feh) m cold: **fredda** (*frehd*-dah) f; **freddo** (*frehd*-doh) color: **colore** (koh-*loh*-reh) to come: venire (veh-nee-reh) come on: dai (dahy) comedy: commedia (kohm-mehdyah) f comfortable: **comoda** (*koh*-moh-dah) f; **comodo** (*koh*-moh-doh) m contemporary: **contemporanea** (kohn-tehm-poh-*rah*-neh-ah) f; contemporaneo (kohn-tehm-poh-rah-neh-oh) m contract: contratto (kohntraht-toh) m control: controllo (kohn-trohl-loh) m conversion rate: cambio (kahm-byoh) m cork: **sughero** (sooh-gheh-roh) m to correct: **correggere** (kohrrehj-jeh-reh) cot: **lettino** (leht-teeh-noh) m cotton: **cotone** (koh-toh-neh) m country: **campagna** (kahm-pah-nyah) f co-worker: **collega** (kohl-leh-gah) f/m craft: **prodotto artigianale** (proh-doht-toh ahr-tee-jah-nah-leh) m cream: panna (pah-nah) f credit card: carta di credito (kahr-tah dee kreh-dee-toh) f

critic: **critic** (*kree*-tee-koh) m crowds: **folla** (*fohl*-lah) f cultural: **culturale** (koohl-tooh-*rah*-leh) culture: **cultura** (koohl-*tooh*-rah) f cup: **tazza** (*taht*-tsah) f; **coppa** (*kohp*-pah) f current events: **notizie d'attualità** (noh-*tee*-tsyeh daht-tooh-ah-lee-*tah*) f currently: **attualmente** (aht-twahl-*mehn*-teh) curve: **curva** (*koor*-vah) f custard: **crema** (*kreh*-mah) f customer: **cliente** (*klyehn*-teh) f/m

D

daily newspaper: **quotidiano** (kwoh-tee-*dyah*-noh) m dark: **scura** (*skooh*-rah) f; **scuro** (*skooh*-roh) m daughter: **figlia** (*fee*-lyah) f day: **giorno** (*johr*-noh) m dear: **cara** (*kah*-rah) f; **caro** (*kah*-roh) m December: **dicembre** (dee-*chehm*-breh) to defend: **difendere** (dee-*fehn*-deh-reh) dentist: **dentista** (dehn-*tees*-tah) f/m department store: **grande magazzino** (*grahn*-deh mah-gaht-*tsee*-noh) m descent: **discesa** (dee-*sheh*-sah) f designer: **stilista** (stee-*lee*-stah) m desk: **scrivania** (skree-vah-*nee*-ah) f dessert (sweet): **dolce** (*dohl*-cheh) m dialect: **dialetto** (dyah-*leht*-toh) m to die: **morire** (moh-*ree*-reh) difficult: **difficile** (deef-*fee*-chee-leh) to divorce: **divorziare** (dee-vohr-*tzyah*-reh) dinner: **cena** (*cheh*-nah) f director: **regista** (reh-*jee*-stah) m to do: **fare** (*fah*-reh) doctor: **dottore** (doht-*toh*-reh) m doctor's office: **studio medico** (*stooh*-dee-oh *meh*-dee-koh) m dog: **cane** (*kah*-neh) m down: **giù** (jooh) drawer: **cassette** (kahs-*seht*-toh) m dress: **vestito** (vehs-*tee*-toh) m to drink: **bere** (*beh*-reh) to drive: **guidare** (gwee-*dah*-reh) driver: **autista** (au-*tee*-stah) f/m

E

ear: **orecchio** (oh-*rehk*-kyoh) m early: **presto** (*preh*-stoh) east: **est** (ehst) easy: **facile** (*fah*-chee-leh) f/m to eat: **mangiare** (mahn-*jah*-reh) economic news: **notizie economiche** (noh-*tee*-tsye eh-koh-*noh*-mee-keh) f eight: **otto** (*oht*-toh) eighteen: **diciotto** (dee-*choht*-toh) either . . . or: **o** . . . **o** (oh . . . oh) elegance: **eleganza** (eh-leh-*gahn*-tsah) f eleven: **undici** (*oohn*-dee-chee) emergency: **emergenza** (eh-mehr-*jehn*-tsah) f employee: **impiegata** (eem-pyeh-*gah*-tah) f; **impiegato** (eem-pyeh-*gah*-toh) m end: **fine** (*fee*-neh) f to end: **finire** (fee-*nee*-reh) engine: **motore** (moh-*toh*-ree) m engineer: **ingegnere** (een-jeh-*nyeh*-reh) m enough: **abbastanza** (ahb-bah-*stahn*-tsah) to enter **entrare** (ehn-*trah*-reh) entrance: **entrata** (ehn-*trah*-tah) f entrepreneurship: **imprenditorialità** (eem-

prehn-dee-toh-ree-ah-lee-tah) f environment: **ambiente** (ahm-byehn-teh) m equipment: **attrezzattura** (aht-trehts-ah-tooh-rah) f estate: **tenuta** (teh-nooh-tah) f etiquette: **etichetta** (eh-tee-keht-tah) f even though: **sebbene** (sehb-beh-neh) event: **evento** (eh-vehn-toh) m ever: **mai** (mahy) everybody: **tutti** (tooht-tee) everyone: **ciascuno** (chah-skooh-noh); **tutti** (tooht-tee) everything: **tutto** (tooht-toh) everywhere: **dappertutto** (dahp-pehr-tooht-toh) exit: **uscita** (ooh-shee-tah) f to exit: **uscire** (ooh-shee-reh) expensive: **cara** (kah-rah) f; **caro** (kah-roh) m; **costosa** (koh-stoh-sah) f; **costoso** (koh-stoh-soh) m eye: **occhio** (ohk-kyoh) m

F

face: **faccia** (fahch-chah) f to fall: **cadere** (kah-deh-reh) fan: **tifoso** (tee-fohsoh) m far: **lontano** (lohn-tah-noh) fashion: **moda** (moh-dah) f fast: **veloce** (veh-loh-cheh); **velocemente** (veh-loh-cheh-mehn-teh); **in fretta** (een freht-tah) fat: **grassa** (*grahs*-sah) f; **grasso** (*grahs*-soh) m father: **padre** (*pah*-dreh) m February: **febbraio** (fehb-*brah*-yoh) a few: **alcuni** (ahl-*kooh*-nee) few: **poche** (poh-keh) f, pl; **pochi** (poh-kee) m, pl fidelity: **fedeltà** (feh-dehl-tah) f fifteen: **quindici** (kween-dee-chee) fifty: **cinquanta** (cheen-kwahn-tah) figure: **figura** (fee-goo-rah) f file cabinet: **schedario** (skeh-dah-ryoh) m finally: **finalmente** (fee-nahl-mehn-teh) to find: **trovare** (troh-vah-reh) finger: **dito** (dee-toh) m to finish: **finire** (fee-nee-reh) fish: **pesce** (peh-sheh) m five: **cinque** (cheen-kweh) to fly: **volare** (voh-*lah*-reh) flower: **fiore** (*fyoh*-reh) m fog: **nebbia** (*nehb*-byah) f for: **per** (pehr) to forget: **dimenticare** (dee-mehn-tee-*kah*-reh); **dimenticarsi** (dee-mehn-tee-kahr-see) to forgive: **perdonare** (pehr-doh-nah-reh) foul language: **turpiloquio** (toohr-pee-loh-kwyoh) m four: **quattro** (kwaht-troh) fourteen: **quattordici** (kwaht-tohr-dee-chee) fresh: **fresca** (freh-skah) f; **fresco** (freh-skoh) m friend: amica (ah-mee-kah) f; amico (ah-mee-koh) m friendship: **amicizia** (ah-mee-*chee*-tsyah) f to frighten: **spaventare** (spah-vehn-*tah*-reh) from: **da** (dah); **di** (origin) (dee) fruit: **frutta** (*frooht*-tah) f functionality: funzionalità (foohn-tsyo-nah-lee-tah) f furniture: arredamento (ahr-reh-dah*mehn*-toh) m

G

game: **partita** (pahr-tee-tah) f garden: **giardino** (jahr-dee-noh) m to get: **ottenere** (oht-teh-neh-eh); **ricevere** (ree-cheh-veh-reh) to get married: **sposarsi** (spoh-sahr-see) girl: **ragazza** (rah-gaht-tsah) f to give: **dare** (dah-reh); **donare** (doh-nah-reh) to give back: **restituire** (reh-stee-twee-reh) gladly: **volentieri** (voh-lehn-tyeh-ree) glass (drinking cup): **bicchiere** (beek-kyeh-reh) m glass (material): **in vetro** (een veh-troh) m gloves: **guanti** (gwahn-tee) m to go: **andare** (ahn-dah-reh) to go out: **uscire** (ooh-shee-reh)

good (adjective): **buona** (*bwoh*-nah) f; **buono** (*bwoh*-noh) m good (noun, such as merchandise; commodity): **merce** (*mehr*-cheh) f good evening: **buonasera** (*bwoh*-nah-*seh*-rah) good morning, good day: **buongiorno** (bwohn-*johr*-noh) good-bye: **arrivederci** (ahr-ree-veh-*dehr*-chee); **ciao** (chou) good-night: **buonanotte** (*bwoh*-nah-*noht*-teh) gray: **grigia** (*gree*-jah) f; **grigio** (*gree*-joh) m great: **grande** (*grahn*-deh) green: **verde** (*vehr*-deh) f/m to grow: **crescere** (*kreh*-sheh-reh) growth: **crescita** (*kreh*-shee-tah) f

H

hair: **capelli** (kah-pehl-lee) m, pl hand: **mano** (mah-noh) f happy: **felice** (fehlee-cheh) hat: **cappello** (kahp-pehl-loh) m to hate: **odiare** (oh-dyah-reh) to have: **avere** (ah-veh-reh) to have (at a bar, restaurant): **prendere** (prehn-dehreh) to have to: **dovere** (doh-*veh*-reh) he: **lui** (*looh*-ee) m to hear: **sentire** (sehntee-reh) hello: ciao (chou) help: aiuto (ah-yooh-toh) her: lei (lehy) f; sua (soohah) f; **[la] sua** ([lah] sooh-ah) f; **sue** (sooh-eh) f, pl; **[le] sue** ([leh] sooh-eh) f, pl; suo (sooh-oh) m; [il] suo ([eel] sooh-oh) m; suoi (swoh-ee) m, pl; [i] suoi ([ee] swoh-ee) m, pl here: qui (kwee); lì (lee) heritage: patrimonio (pah-treemohn-yoh) m hers: **sua** (sooh-ah) f; **[la] sua** ([lah] sooh-ah) f; **sue** (sooh-eh) f, pl; [le] sue ([leh] sooh-eh) f, pl; suo (sooh-oh) m; [il] suo ([eel] sooh-oh) m; **suoi** (swoh-ee) m, pl; [i] suoi ([ee] swoh-ee) m, pl high: alta (ahl-tah) f; alto (ahl-toh) m him: **lui** (looh-ee) m his: **sua** (sooh-ah) f; **[la] sua** ([lah] sooh-ah) f; sue (sooh-eh) f, pl; [le] sue ([leh] sooh-eh) f, pl; suo (sooh-oh) m; [il] suo ([eel] sooh-oh) m; **suoi** (swoh-ee) m, pl; **[i] suoi** ([ee] swoh-ee) m, pl historical: **storica** (*stoh*-ree-kah) f; **storico** (*stoh*-ree-koh) m to hold: **tenere** (teh-*neh*-reh) holiday: **ferie** (*feh*-ryeh) f home: **casa** (*kah*-sah) f to hope: **sperare** (speh-rahreh) horse: **cavallo** (kah-vahl-loh) m hospital: **ospedale** (ohs-peh-dah-leh) m hostile: **ostile** (oh-*stee*-leh) hot: **calda** (*kahl*-dah) f; **caldo** (*kahl*-doh) m hotel: **albergo** (ahl-behr-goh) m hour: **ora** (oh-rah) f house: **casa** (kah-sah) f how:

come (*koh*-meh) how many: **quanti** (*kwahn*-tee) how much: **quanto** (*kwahn*-toh) hundred: **cento** (*chehn*-toh) hunger: **fame** (*fah*-meh) f husband: **marito** (mah-*ree*-toh) m

Ι

I: io (ee-oh) ice: ghiaccio (gyahch-choh) m ice cream: gelato (jeh-lah-toh) m if: se (seh) ill: malata (mah-lah-tah) f; malato (mah-lah-toh) m in: in (een); a (ah) in front of: di fronte [a] (dee frohn-teh [ah]) inside: dentro (dehn-troh) intelligent: intelligente (een-tehl-lee-jehn-teh) interesting: interessante (een-teh-rehs-sahn-teh) interview: colloquio (kohl-loh-kweeh-oh) m; intervista (een-tehr-vee-stah) f to introduce: presentare (preh-zehn-tah-reh) inventor: inventore (een-vehn-toh-reh) m invitation: invito (een-vee-toh) m it: essa (ehs-sah) f; esso (ehs-soh) m Italian: italiana (ee-tah-lee-ah-nah) f; italiano (ee-tah-lee-ah-noh) m its: sua (sooh-ah) f; [la] sua ([lah] sooh-ah) f; sue (sooh-eh) f, pl; [le] sue ([leh] sooh-eh) f, pl; suo (sooh-oh) m; [il] suo ([eel] sooh-oh) m; suoi (swoh-ee) m, pl; [i] suoi ([ee] swoh-ee) m, pl

J

jacket: **giacca** (*jahk*-kah) f January: **gennaio** (jehn-*nah*-yoh) jeans: **jeans** (jeenz) m jewelry: **gioielli** (joh-*yehl*-lee) m job: **lavoro** (lah-*voh*-roh) m July: **luglio** (*looh*-lyoh) June: **giugno** (*jooh*-nyoh) just: **solo** (*soh*-loh)

K

to keep: **tenere** (teh-*neh*-reh) kind: **gentile** (jehn-*tee*-leh) knee: **ginocchio** (jee-*nohk*-kyoh) m knife: **coltello** (kohl-*tehl*-loh) m to know: **sapere** (sah-*peh*-reh); **conoscere** (koh-*noh*-sheh-reh)

\mathbf{L}

labor: lavoro (lah-voh-roh) m lace: merletto (mehr-leht-toh) m lake: lago (lah-

goh) m language: **lingua** (*leen-gwah*) f large: **larga** (*lahr-gah*) f; **largo** (*lahr*goh) m; **grande** (*grahn*-deh) f/m late: **in ritardo** (een ree-*tahr*-doh) to laugh: ridere (ree-deh-reh) lawyer: avvocato (ahv-voh-kah-toh) m least: minima (mee-nee-mah) f; minimo (mee-nee-moh) m leather: cuoio (kwoh-yoh) m; **pelle** (pehl-leh) f to leave: **lasciare** (lah-shah-reh); **partire** (pahr-tee-reh) (on the) left: a sinistra (ah see-nees-trah) to lend: prestare (preh-stah-reh) less (meh-noh): **meno** less than: **meno che** (meh-noh keh); **meno di** (meh-noh dee) to let: **lasciare** (lah-shah-reh); **permettere** (pehr-meht-teh-reh) light-colored: **chiara** (*kyah*-rah) f; **chiaro** (*kyah*-roh) m to like: **piacere** (pyah-*cheh*-reh) line: **fila** (fee-lah) f linen: **lino** (lee-noh) m to listen to: **ascoltare** (ah-skohl-tah-reh) little: **piccola** (peek-koh-lah) f; **piccolo** (peek-koh-loh) m a little, **un po'** (oohn poh) little horse: **cavallino** (kah-vahl-*lee*-noh) m a little of: **un po' di** (oohn poh dee) to live: **abitare** (ah-bee-tah-reh); **vivere** (vee-veh-reh) to loan: **dare in prestito** (dah-reh een preh-stee-toh) to look at: **guardare** (gwahr-dah-reh) to look for: **cercare** (chehr-kah-reh) to lose: **perdere** (pehr-deh-reh) a lot: **molti** (mohl-tee) m; molto (mohl-toh) m; parecchia (pah-rehk-kyah) f; parecchio (pah-rehk-kyoh) m to love: **amare** (ah-mah-reh) love: **amore** (ah-moh-reh) m lunch: **pranzo** (*prahn*-tsoh) m lyrics: **testo** (*teh*-stoh) m

M

magazine: rivista (ree-vee-stah) f to make: fare (fah-reh) man: uomo (wohmoh) m March: marzo (mahr-tsoh) market: mercato (mehr-kah-toh) m to marry: sposare (spoh-sah-reh) masterpiece: capolavoro (kah-poh-lah-voh-roh) m material: material (mah-teh-ryah-leh) m May: maggio (mahj-joh) may: potere (poh-teh-reh) f me: me (meh) measure: misura (mee-suh-rah) f meat: carne (kahr-neh) f media: mezzi di comunicazione di massa (meht-tsee dee koh-mooh-nee-kah-tsyoh-neh di mahs-sah) m medicine: medicina (meh-dee-chee-nah) f to meet: incontrare (een-kohn-trah-reh) meeting: riunione (ree-ooh-nyoh-neh) f member: socio (soh-choh) metaphor: metafora (meh-tah-foh-rah) f meticulous: meticolosa (meh-tee-koh-loh-sah) f; meticoloso (meh-tee-koh-loh-soh) m milk: latte (laht-teh) m mine: mia (myah) f; [la] mia ([lah] myah) f; mie (myeh) f, pl; [le] mie ([leh] myeh) f, pl; miei (myehy) m, pl; [i] miei ([ee] myehy), m, pl; mio (myoh) m; [il] mio ([eel] myoh) m minimum: minima (mee-nee-mah) f; minimo (mee-neeh-moh) m modernization: modernizzazione (moh-dehr-neet-tsah-tsyoh-neh) f mom: mamma (mahm-

mah) f money: soldi (sohl-dee) m month: mese (meh-zeh) m monthly: mensile (mehn-see-leh) monthly magazine: mensile (mehn-see-leh) m more: più (pyooh) more than: più che (pyooh keh); più di (pyooh dee) most: massimo (mahs-see-moh) mother: madre (mah-dreh) f mountain: montagna (mohn-tahnyah) f to move: muovere (mwoh-veh-reh); muoversi (mwoh-vehr-see) Mr.: signore (see-nyoh-reh) m Mrs.: signora (see-nyoh-rah) f museum: museo (mooh-seh-oh) m music: musica (mooh-see-kah) f music critic: critici musicali (kree-tee-chee mooh-see-kah-lee) m musical: musicale (mooh-see-kah-leh) musician: musicista (mooh-see-chee-stah) m must: dovere (doh-veh-reh) my: mia (myah) f; [la] mia ([lah] myah) f; mie (myeh) f, pl; [le] mie ([leh] myeh) f, pl; miei (myehy) m, pl; [i] miei ([ee] myehy), m, pl; mio (myoh) m; [il] mio ([eel] myoh) m

N

name: **nome** (noh-meh) m narrow: **stretta** (streht-tah) f; **stretto** (streht-toh) m natural: **naturale** (nah-tooh-rah-leh) near: **vicina** (vee-chee-nah) f; **vicino** (veechee-noh) m neck: **collo** (kohl-loh) m to need: **avere bisogno di** (ah-veh-reh bee-soh-nyoh dee) neither . . . nor: **né . . . né** (neh . . . neh) never (don't ever): **non...mai** (nohn...mahy) never (never): **mai** (mahy) new: **nuova** (nwohvah) f; **nuovo** (*nwoh*-voh) m news: **notizie** (noh-*tee*-tsyeh) f newspaper: **giornale** (johr-*nah*-leh) m nice: **carina** (kah-*ree*-nah) f; **carino** (kah-*ree*-noh) m nice to meet you: **piacere** (pyah-cheh-reh) night: **notte** (noht-teh) f nine: **nove** (*noh*-veh) nineteen: **diciannove** (dee-chahn-*noh*-veh) no: **no** (noh) no one: **nessuna** (nehs-sooh-nah) f; **nessuno** (nehs-sooh-noh) m nobody: **nessuna** (nehs-sooh-nah) f; **nessuno** (nehs-sooh-noh) m none: **nessuna** (nehs-sooh-nah) f; **nessuno** (nehs-sooh-noh) m north: **nord** (nohrd) m nose: **naso** (nah-zoh) m not: **non** (nohn) not yet: **non ancora** (nohn ahn-koh-rah) nothing: **niente** (nyehn-teh); **nulla** (noohl-lah) November: **novembre** (noh-vehm-breh) now: ora (oh-rah); adesso (ah-dehs-soh) nowhere: da nessuna parte (dah nehssooh-nah pahr-teh) number: numero (nooh-meh-roh) m nurse: infermiera (een-fehr-*myeh*-rah) f

0

October: ottobre (oht-toh-breh) of: di (dee) of the: del (dehl) m; dello (dehl-loh) m; della (dehl-lah) f; dei (dehy) m, pl; degli (deh-lyee), m, pl; delle (dehl-leh) f, pl; dell' (dehl) m/f to offer: offrire (ohf-free-reh) office: ufficio (oohf-fee-choh) m often: spesso (spehs-soh) okay: d'accordo (dahk-kohr-doh) old (for persons): anziana (ahn-tsee-ah-nah) f; anziano (ahn-tsee-ah-noh) m old: vecchia (vehk-kyah) f; vecchio (vehk-kyoh) m on: su (sooh); sopra (soh-prah) one: si (see); una (ooh-nah) f; uno (ooh-noh) m one-way (ticket): andata (ahn-dah-tah) f only: solo (soh-loh); soltanto (sohl-tahn-toh) to open: aprire (ah-pree-reh) opera: opera (oh-peh-rah) f opportunity: opportunità (ohp-pohr-tooh-nee-tah) f or: o (oh) our, ours: nostra (noh-strah) f; [la] nostra ([lah] noh-strah) f; nostre (noh-streh) f, pl; [le] nostre [leh] noh-streh) f, pl; nostri (noh-stree) m, pl; [i] nostri ([ee] noh-stree) m, pl; nostro (noh-stroh) m outside: fuori (fwoh-ree) over: sopra (soh-prah) overtaking: sorpasso (sohr-pahs-soh) m to own: possedere (pohs-seh-deh-reh)

P

painter: **pittore** (peet-toh-reh) m palace: **palazzo** (pah-laht-tsoh) m paper: **carta** (*kahr*-tah) f party: **festa** (*fehs*-tah) f to pass: **passare** (pahs-*sah*-reh) passersby: passante (pahs-sahn-teh) m passport: passaporto (pahs-sah-pohrtoh) m to pay: **pagare** (pah-*gah*-reh) payment: **pagamento** (pah-gah-*mehn*-toh) m pen: **penna** (pehn-nah) f pencil: **matita** (mah-tee-tah) f people: **gente** (jehnteh) f periodical publication: **periodico** (peh-ryoh-dee-koh) m phone: **telefono** (teh-leh-foh-noh) f physician: **medico** (*meh*-dee-koh) m pile: **mucchio** (*moohk*kyoh) m pilot: **pilota** (pee-loh-tah) m play: **gioco** (joh-koh) m to play (a sport): **giocare** (joh-kah-reh) to play (an instrument): **suonare** (uno strumento) (swoh-nah-reh [ooh-noh struh-mehn-toh]) please: **per favore** (pehr fah-vohreh) plot: **trama** (*trah*-mah) f plurality: **pluralità** (ploo-rah-lee-*tah*) f podium: **podio** (poh-dee-oh) m poet: **poeta** (poh-eh-tah) m poetry: **poesia** (poh-eh-seeah) f point of view: **punto di vista** (poohn-toh dee veehs-tah) m police: **polizia** (poh-lee-tsee-ah) f political: **politica** (poh-lee-tee-kah) f; **politico** (poh-lee-teekoh) m politics: **politica** (poh-lee-tee-kah) f popular: **popolare** (poh-poh-lahree) prancing: rampante (rahm-pahn-teh) to prefer: preferire (preh-feh-reereh) pretty: **carina** (kah-ree-nah) f; **carino** (kah-ree-noh) m prevention: **prevenzione** (preh-vehn-tsyoh-neh) f professional: **professionale** (proh-fehssyoh-*nah*-leh) proper behavior: **belle maniere** (*behl*-leh mah-*nyeh*-reh) f public: **pubblica** (*poohb*-blee-kah) f; **pubblico** (*poohb*-blee-koh) m public safety: **pubblica sicurezza** (*poohb*-blee-kah see-kuh-*reht*-tsah) f purse: **borsetta** (bohr-*seht*-tah) f to put: **mettere** (*meht*-teh-reh)

Q

quality: **qualità** (kwah-lee-*tah*) f quickly: **rapidamente** (rah-pee-dah-*mehn*-teh); **in fretta** (een *freht*-tah)

R

race track: **pista** (*pee*-stah) f radio: **radio** (*rah*-dyoh) f radio broadcaster: emittente radiofonica (eh-meet-tehn-teh rah-dyoh-foh-nee-kah) f radio program: **programma radiofonici** (proh-*grahm*-mah rah-dyoh-*foh*-nee-chee) f rain: **pioggia** (*pyohj*-jah) f raincoat: **impermeabile** (eem-pehr-meh-*ah*-bee-leh) m to raise: **allevare** (ahl-leh-vah-reh); **aumentare** (aw-mehn-tah-reh) to recall: **richiamare** (ree-kyah-*mah*-reh) to receive: **ricevere** (ree-*che*-veh-reh) red: rossa (rohs-sah) f; rosso (rohs-soh) m refrain: ritornello (ree-tohr-nehl-loh) m to remember: **ricordare** (ree-kohr-dah-reh); **ricordarsi** (ree-kohr-dahr-see) to remind someone of something: **ricordare qualcosa a qualcuno** (ree-kohr-dahreh kwahl-koh-sah ah kwahl-koo-noh) to rent (an apartment): **affittare (un appartamento)** (ahf-feet-tah-reh [oohn ahp-pahrt-tah-mehn-toh]) to rent (a car): **noleggiare (un'automobile)** (noh-lej-*jah*-reh [oohn ou-toh-*moh*-bee-leh]) to repeat: **ripetere** (ree-*peh*-teh-reh) repetitive task: **attività ripetitiva** (aht-teevee-*tah* reeh-peh-teeh-teeh-vah) f to reserve: **prenotare** (preh-noh-*tah*-reh) résumé: **curriculum** (koohr-ree-kooh-*loohm*) m rest: **riposo** (reeh-*poh*-soh) m to rest: **riposare** (reeh-poh-sah-reh) to return (to a place): **ritornare** (ree-tohr*nah*-reh) to return (something): **restituire** (reh-stee-toohy-reh) rice: **riso** (reezoh) m [on the] right: [a] destra ([ah] dehs-trah) right: giusto (jooh-stoh) m; giusta (jooh-stah) f road: strada (strah-dah) f; via (vee-ah) f road racing circuit: **circuito** (cheer-koo-ee-toh) m; **cittadino** (cheet-tah-*dee*-noh) m room: stanza (stahn-tsah) f round trip: andata (ahn-dah-tah) f; e ritorno (eh ree-tohrnoh) m rule: **regola** (reh-goh-lah) f

sad: **triste** (*tree*-steh) salad: **insalata** (een-sah-*lah*-tah) f salary: **stipendio** (steeh-*pehn*-dyoh) m sales: **saldi** (*sahl*-dee) m, pl sales clerk: **commessa** (kohm-mehs-sah) f; **commesso** (kohm-mehs-soh) m salt: **sale** (sah-leh) m same: **stessa** (*stehs*-sah) f; **stesso** (*stehs*-soh) m satin: **raso** (*rah*-soh) m to say: dire (dee-reh) scientist: scienziato (shehn-zyah-toh) m scissors: forbici (fohrbee-chee) f sculptor: **scultore** (skoohl-toh-reh) m sea: **mare** (mah-reh) m secretary: **segretaria** (seh-greh-tah-ree-ah) f; **segretario** (seh-greh-tah-ree-oh) m to see: **vedere** (veh-deh-reh) see you: **arrivederci** (ahr-ree-veh-dehr-chee) see you later: **a dopo** (ah *doh*-poh) see you tomorrow: **a domani** (ah doh-*mah*nee) to sell: **vendere** (*vehn*-deh-reh) to send: **mandare** (mahn-*dah*-reh) September: **settembre** (seht-tehm-breh) serious: **seria** (seh-ryah) f; **serio** (sehryoh) m seven: **sette** (*seht*-teh) seventeen: **diciassette** (dee-chahs-*seht*-teh) shall: **dovere** (doh-*veh*-reh) shared: **condivisa** (kohn-dee-*vee*-sah) f; **condiviso** (kohn-dee-vee-soh) m she: **lei** (lehy) f to ship: **spedire** (speh-dee-reh) shirt: camicia (kah-mee-chah) f shoe: scarpa (skahr-pah) f shoe store: negozio di **scarpe** (neh-*qoh*-tsee dee *skahr*-peh) m shop: **negozio** (neh-*qoh*-tsee-oh) m shop window: **vetrina** (veh-tree-nah) f short: **bassa** (bahs-sah) f; **basso** (bahssoh) m; piccola (peek-koh-lah) f; piccolo (peek-koh-loh) m shoulder: spalla (spahl-lah) f to shut: **chiudere** (kyooh-deh-reh) silk: **seta** (seh-tah) f since: **da quando** (dah *kwahn*-doh); **poiché** (poh-ee-*keh*) to sing: **cantare** (kahn-*tah*-reh) singer: cantante (kahn-tahn-teh) m singer-songwriter: cantautore (kahn-tahooh-toh-reh) m sister: sorella (soh-rehl-lah) f six: sei (sey) sixteen: sedici (sehdee-chee) skirt: **gonna** (*qohn*-nah) f to sleep: **dormire** (dohr-*mee*-reh) slowly: **lentamente** (lehn-tah-*mehn*-teh); **piano** (*pyah*-noh) small: **piccola** (*peek*-kohlah) f; piccolo (peek-koh-loh) m small outdoor market: mercatino (mehr-kahtee-noh) m snow: **neve** (neh-veh) f so: **così** (koh-see) so as: **in modo da** (een moh-doh dah); in modo che (een moh-doh keh) soccer: calcio (kahl-choh) m soccer society: **società di calcio** (soh-cheh-*tah* dee *kahl*-choh) f social: **sociale** (soh-chah-leh) f some: **un po' di** (oohn poh dee); **un po' del** (oohn poh dehl); alcuni (ahl-kooh-nee) something: qualcosa (kwahl-koh-zah) somewhere: da **qualche parte** (dah *kwahl*-keh *pahr*-teh) son: **figlio** (*fee*-lyoh) m song: **canzone** (kahn-tsoh-nee) f soon: **presto** (preh-stoh) sorry: **mi dispiace** (mee dee-spyahcheh) source: **fonte** (fohn-teh) f south: **sud** (soohd) m to speak: **parlare** (pahrlah-reh) speed: **velocità** (veh-loh-chee-tah) f to spend: **spendere** (spehn-dehreh) sports news: **notizie sportive** (noh-tee-tsyeh spohr-tee-veh) f sportswear:

negozio di articoli sportivi (neh-goh-tsyoh dee ahr-tee-koh-lee spohr-tee-vee) m square: piazza (pyaht-tsah) f stadium: stadio (stah-dyoh) m stage: palcoscenico (pahl-koh-sheh-nee-koh) m stapler: spillatrice (speel-lah-tree-cheh) f station: stazione (stah-tsee-oh-neh) f stationery: cancelleria (kahn-chehl-leh-ree-ah) f to stay: stare (stah-reh) still: ancora (ahn-koh-rah) to stop: fermare (fehr-mah-reh); fermarsi (fehr-mahr-see) store: negozio (neh-goh-tsyoh) m strawberry: fragola (frah-goh-lah) f street: strada (strah-dah) f; via (vee-ah) f student: studente (stoo-dehn-teh) m stupid: stupida (stooh-pee-dah) f; stupido (stooh-pee-doh) m subway: metropolitana (meh-troh-poh-lee-tah-nah) f to succeed: riuscire (ryooh-shee-reh); succedere (soohch-cheh-deh-reh) success: successo (soohch-chehs-soh) m sugar: zucchero (dzook-keh-roh) m suit: abito (ah-bee-toh) m suitcase: valigia (vah-lee-jah) f sun: sole (soh-leh) m supermarket: supermercato (sooh-pehr-mehr-kah-toh) m supporter: tifoso (tee-foh-soh) m sweet: dolce (dohl-cheh) f/m swimming: nuoto (nwoh-toh) m synthetic: sintetica (seehn-teh-tee-kah) f; sintentico (seehn-teh-tee-koh) m

\mathbf{T}

table: **tavolo** (*tah*-voh-loh) m to take: **prendere** (*prehn*-deh-reh); **portare** (pohr-tah-reh) to talk: **parlare** (pahr-lah-reh) tall: **alta** (ahl-tah) f; **alto** (ahltoh) m; **grande** (*grahn*-deh) f/m task: **attività** (aht-tee-veeh-*tah*) f tax: **dazio** (dah-tsee-oh) m; tassa (tahs-sah) f telephone: telefono (teh-leh-foh-noh) m television broadcaster: emittente televisiva (eh-meet-tehn-teh teh-leh-vee-seevah) f television program: **programma televisivo** (proh-*grahm*-mah teh-lehvee-see-voh) m to tell: **dire** (*dee*-reh); **raccontare** (rahk-kohn-*tah*-reh) ten: **dieci** (*dyeh*-chee) territory: **territorio** (tehr-ree-*toh*-ryoh) m to thank: **ringraziare** (reen-grah-tsyah-reh) thank you: **grazie** (*grah*-tsyah) that: **che** (keh) f/m; il quale (eel kwah-leh) m; la quale (lah kwah-leh) f; quelle (kwehllah) f; quello (kwehl-loh) m the: il (eel) m; lo (loh) m; la (lah) f; i (ee) m, pl; gli (lyee) m, pl; **le** (leh) f, pl; **l'** (l-) m/f theater: **teatro** (teh-*ah*-troh) m their: **[il]** loro ([eel] loh-roh) m; [i] loro ([ee] loh-roh) m; [la] loro ([lah] loh-roh) f; [le] **loro** ([leh] *loh*-roh) f theirs: **[il] loro** ([eel] *loh*-roh) m; **[i] loro** ([ee] *loh*-roh) m; **[la] loro** ([lah] *loh*-roh) f; **[le] loro** ([leh] *loh*-roh) f them: **loro** (*loh*-roh) theme: tema (teh-mah) m then: allora (ahl-loh-rah); poi (poh-ee) there: là (lah); ci (chee) there are: **ci sono** (chee *soh*-noh) there is: **c'è** (cheh) they: **loro** (*loh*-roh) thin: **magra** (*mah*-grah) f; **magro** (*mah*-groh) m to think: **pensare** (pehn-sah-

reh) thirst: **sete** (*seh*-teh) f thirteen: **tredici** (*treh*-dee-chee) this: **questo** (*kweh*stoh) thousand: mille (meel-leh) three: tre (treh) through: attraverso (aht-trahvehr-soh); per (pehr); da (dah) ticket: biglietto (bee-lyeht-toh) m tie: cravatta (krah-vaht-tah) f tight: **stretta** (*streht*-tah) f; **stretto** (*streht*-toh) m time: **tempo** (tehm-poh) m tired: stanca (stahn-kah) f; stanco (stahn-koh) m title: titolo (tee-toh-loh) m to: a (ah); in (een); da (dah) today: oggi (ohj-jee) tomorrow: **domani** (doh-*mah*-nee) too many: **troppo** (*trohp*-poh); **troppi** (*trohp*-pee) too much: **troppo** (*trohp*-poh); **troppi** (*trohp*-pee) tourist: **turista** (tooh-*ree*-stah) m touristic: turistica (tooh-ree-stee-kah) f; turistico (tooh-ree-stee-koh) m toward: **verso** (*vehr*-soh) town: **città** (cheet-tah) f tradition: **tradizione** (trahdee-tsyoh-neh) f tragic: **tragica** (trah-jee-kah) f; **tragico** (trah-jee-koh) m train: **treno** (*treh*-noh) m travel: **viaggio** (vee-*ahj*-joh) m to travel: **viaggiare** (vyahj*jah*-reh) trick: **trovata** (troh-*vah*-tah) f; **trucco** (*troohk*-koh) m trousers: pantaloni (pahn-tah-loh-nee) m, pl to try: cercare (chehr-kah-reh); provare (proh-vah-reh) twelve: **dodici** (doh-dee-chee) twenty: **venti** (vehn-teh) two: **due** (dooh-eh)

U

ugly: **brutta** (*brooht*-tah) f; **brutto** (*brooht*-toh) m uncle: **zio** (*dzee*-oh) m unless: **a meno che** (ah *meh*-noh keh); **a meno di** (ah *meh*-noh dee) until: **finché** (feen-*keh*); **finché non** (feen-*keh* nohn) up: **su** (sooh) us: **noi** (nohy) to use: **usare** (ooh-*sah*-reh)

\mathbf{V}

vacation: **vacanza** (vah-*kahn*-tsah) f variety: **varietà** (vah-ryeh-*tah*) f vegetables: **verdura** (vehr-*dooh*-rah) f velvet: **velluto** (vehl-*looh*-toh) m very: **molto** (*mohl*-toh) victory: **vittoria** (veet-*toh*-ryah) f virtue: **virtù** (veer-*tooh*) f

W

wage: **stipendio** (stee-*pehn*-dee-oh) m waiter: **cameriere** (kah-meh-*ryeh*-reh) m waitress: **cameriera** (kah-meh-*ryeh*-rah) f wall: **parete** (pah-*reh*-teh) f

wallet: **portafoglio** (pohr-tah-*foh*-lyoh) m to want: **volere** (voh-*leh*-reh) warm: **calda** (*kahl*-dah) f; **caldo** (*kahl*-doh) m water: **acqua** (*ah*-kwah) f we: **noi** (nohy) to wear: **mettersi** (*meht*-tehr-see); **indossare** (een-dohs-*sah*-reh); **portare** (pohr-*tah*-reh) weather: **tempo** (*tehm*-poh) m week: **settimana** (seht-tee-*mah*-nah) f weekly: **settimanale** (seht-tee-mah-*nah*-leh) weekly magazine: **settimanale** (seht-tee-mah-*nah*-leh) m well (adverb): **bene** (*beh*-neh) west: **ovest** (*oh*-vehst) m what: **cosa** (*koh*-sah); **che cosa** (keh *koh*-sah) what do you do?: **che fai?** (keh fahy?) when: **quando** (*kwahn*-doh) where: **dove** (*doh*-veh) which: **quale** (*kwah*-leh) f/m white: **bianca** (*byahn*-kah) f; **bianco** (*byahn*-koh) m who: **chi** (kee) why: **perché** (pehr-*keh*) wife: **moglie** (*moh*-lyeh) f window: **finestra** (fee-*nehs*-trah) f window shopping: **guardare le vetrine** (gwahr-*dah*-reh leh veh-*tree*-neh) wine: **vino** (*vee*-noh) m woman: **donna** (*dohn*-nah) f woodwork: **articolo in legno** (ahr-*tee*-koh-loh een *leh*-nyoh) m wool: **lana** (*lah*-nah) f work: **lavoro** (lah-*voh*-roh) m worker: **lavoratore** (lah-voh-rah-*toh*-reh) m

Y

year: **anno** (*ahn*-noh) m yellow: **gialla** (*jahl*-lah) f; **giallo** (*jahl*-loh) m yes: **sì** (see) yesterday: **ieri** (*yeh*-ree) yet: **ancora** (ahn-*koh*-rah) you: **lei** (ley) (formal) s; **tu** (tooh) (informal) s; **voi** (*voh*-ee) (informal/formal) pl young: **giovane** (*joh*-vah-neh) f/m your, yours: **tua** (twah) f; **[la] tua** ([lah] twah) f; **tue** (tweh) f, pl; **[le] tue** ([leh] tweh) f, pl; **tuo** (twoh) m; **[il] tuo** ([eel] twoh) m; **tuoi** (twohy) m, pl; **[i] tuoi** ([ee] twohy) m, pl you're welcome: **prego** (*preh*-goh)

Z

zero: **zero** (*dzeh*-roh) zip code: **codice postale** (*koh*-dee-cheh pohs-*tah*-leh) m

Appendix D Fun & Games

This appendix gives you the opportunity to challenge yourself and see how much you've taken away from each chapter. These activities are entertaining and can help you assess your skill with the Italian language. You can find translations and correct answers at the end of the appendix.

Book I, Chapter 1: Exploring Pronunciations and Italian You May Already Know Read the following passage, saying the words aloud. Consider the possible meanings of words and see what you can understand of the passage, and then check the translation in the answer key.

Sono americana, ma mi considero cittadina del mondo. Parlo tre lingue, inglese, spagnolo e italiano, e adoro viaggiare. Sono di Chicago e studio storia dell'arte all'università. Adoro l'arte contemporanea, così anche quest'estate andrò a Venezia, per la Biennale. La conoscete? È un'esposizione internazionale di arte contemporanea, famosa in tutto il mondo. Quando partecipo a eventi come questi, incontro tanti giovani che, come me, amano l'arte. Vengono da ogni parte del mondo. Poter comunicare con loro senza barriere di lingua è emozionante. È vero, molti parlano inglese, ma non tutti. Così, la mia conoscenza delle lingue

straniere si rivela utilissima.

Quando sono a Chicago, resto in contatto con i miei amici attraverso il mio blog "VagabondA," dove ci scambiamo informazioni sugli eventi culturali dei nostri paesi. Devo dire che quando voglio parlare di una mostra o di un concerto, l'italiano mi aiuta moltissimo. È incredibile il numero di parole che questa lingua ha prestato al vocabolario delle arti! Adesso sto organizzando una mostra d'arte contemporanea nella mia università, a cui ho invitato i molti artisti amici incontrati durante i miei viaggi. Se passate da queste parti, fate un salto. Ne vale la pena!

Book I, Chapter 2: Dealing with Numbers, Dates, and Time Take a look at this picture and name the four seasons in Italian. For a more challenging task, name the months that comprise each of the seasons.

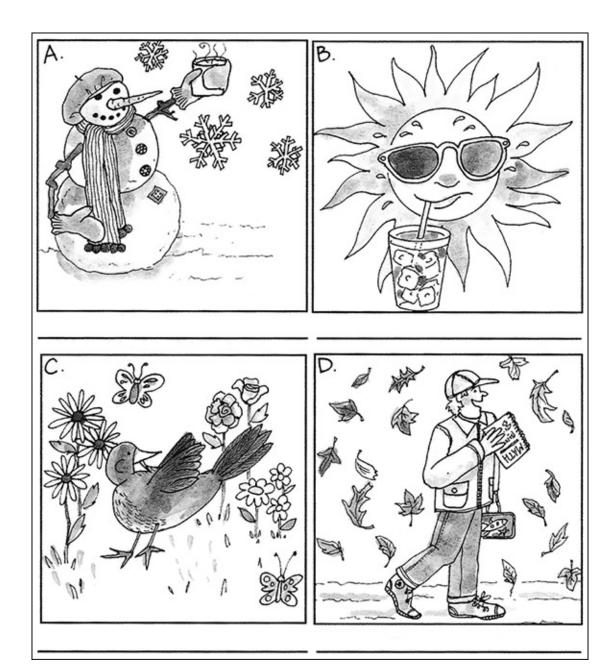


Illustration by Elizabeth Kurtzman A. __

B.

C.

D.

Book I, <u>Chapter 3</u>: Buongiorno! Salutations!

A chance meeting leads to a quick introduction in the short dialogue. Fill in the blanks in Italian, using these phrases: **le presento, il piacere, e lei, come sta, conoscerla.**

Gayle: Buonasera, signora Frederick. (1)?
(Good afternoon, Ms. Frederick. How ar	e you?) Ms. Frederick:
Benissimo, grazie, (2)	? (Very well, thank you,
and you?) Gayle: Bene, grazie. (3)	il mio
amico, George. (Fine, thanks. I'd like to	introduce my friend, George.)
George: Lieta di (4)	, signora. (Pleased to mee
you, Ma'am.) Ms. Frederick: (5)	è mio. (The
pleasure is mine.) Book I, Chapter 4: Ma	king Small Talk

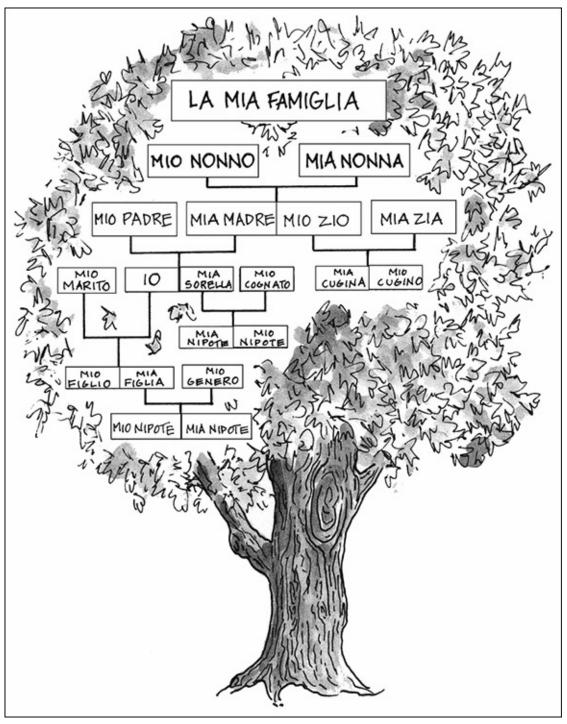


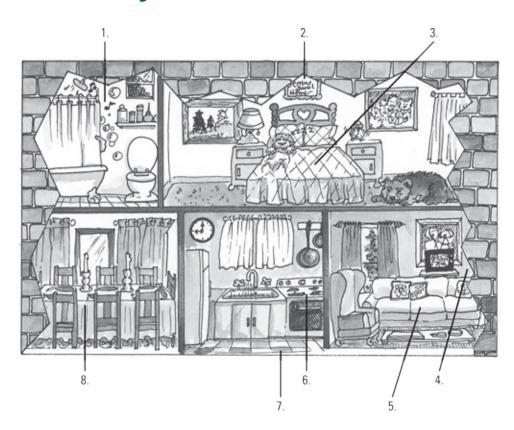
Illustration by Elizabeth Kurtzman Here are ten fill-in-the-blank questions. Pick words and terms from the family tree to complete each statement. You may need the plural for some of the possessive adjectives and relatives.

1. I miei genitori sono	· 6	e	
-------------------------	-----	---	--

- 2. Il figlio di mia madre è ______.
- 3. I figli di mio fratello sono ______.
- 4. La madre della mia mamma è ______.

5. La sorella di mia madre è	
6. Il marito di mia sorella è	
7. La moglie di mio figlio è	
8. La sorella di mio figlio è	
9. I figli di mia zia sono	
10. La mamma di mia marita à	

Book I, Chapter 5: Casa Dolce Casa: Home Sweet Home This is an easy one! Identify the various marked rooms and items with their Italian names. For extra credit, name as many items as you can!



Westration by Elizabeth Kurtzman 1	
Illustration by Elizabeth Kurtzman 1	
3	
4	
5	
6	
7	
8	
incomplete phone of	
	! (Hello!) Caller: Ciao, sono Chiara. ? (Hello, I'm Chiara. Who am I
	di Mario. (I'm a
friend of Mario's) Caller: (4)	Mario? (Is Mario

in?) You: No, è (5)	uscito. (No, he's just gone
out.) Caller: Gli posso (6)	? (Can I leave him a
message?) You: Certo. (7)	(Of course. Please.)
Mario returns and asks:	
	qualcuno per me? (Has anybody
called for me?) Book I, <u>Chapter 7</u> :	Food, Glorious Food, and Drink
Chapter 7 of Book I talks a lot about	ut food. To reward yourself for all your
hard work, you allow yourself a rea	ally good fruit shake. Fill in the Italian
for the following various fruits.	
1. pineapple	

2. cherry	_
3. grape	-
4. pear	
5. watermelon	
6. strawberry	

Book I, Chapter 8: Shopping, Italian-Style Chapter 8 in Book I gives you a lot of information and vocabulary about clothes shopping. See how many articles of clothing you can identify on this couple.

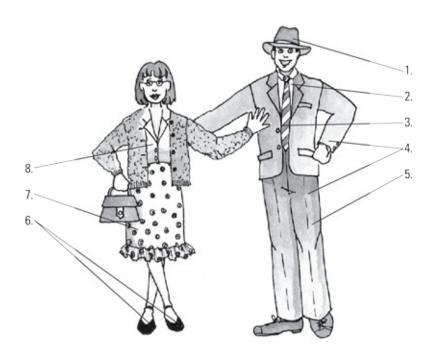
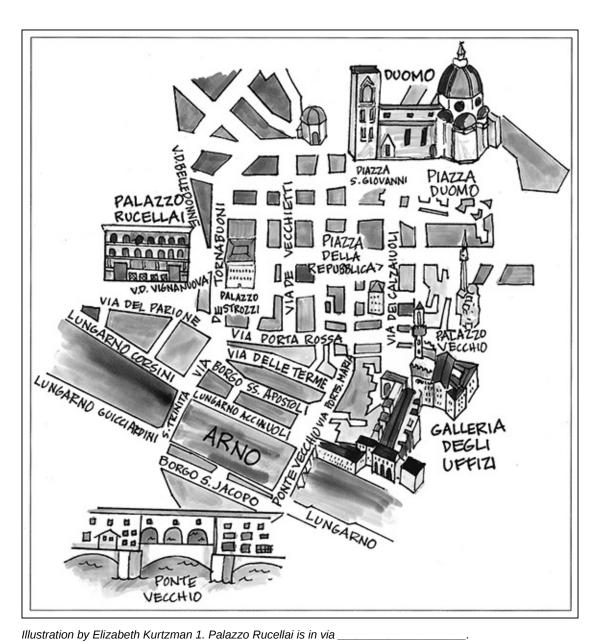


Illustration by Elizabeth Kurtzman 1.

2

3.	
8.	

Book II, Chapter 1: Where Is the Colosseum? Asking Directions Take a look at the map of Florence's city center and provide the following information.



Two bridges on this map are the ______ and the _____.
 The river that runs through Florence is called the _____.
 A building that's attached to the Galleria degli Uffizi is the _____.
 The Duomo sits on what two piazzas? _____.
 The roads running alongside the Arno have what word in common in their names? _____.

7. _____looks like the main piazza in Florence's center.

Book II, Chapter 2: Having Fun Out on the Town It's your turn to invite an Italian friend to your party. Use the following words to fill in the blanks in this invitation: aspetto, dove, festa, invitato/a, ora, perché, sabato, verso.

C'è una (1)	e tu	sei (2)
	(There's a party	and you're invited.) Quando?
(3)	24 luglio. (W	hen? Saturday, July 24.) A che
(4)	? (5)	le 9. (What
time? About 9 o'clock.) (6)	? A casa mia.
(Where? At my place.)	(7)	? Per festeggiare
insieme! (Why? To ce	lebrate together!) T i	i (8)
(I'll be waiting for you	ı.) Ciao! (See you!)	

Book II, Chapter 3: Exploring the Outdoors, Sports, and Hobbies In the following box, try to find the names of some plants and animals introduced in Chapter 3 of Book II. The English is provided; you supply the Italian.

Find and circle the Italian for these words: *horse*, *flower*, *bird*, *cat*, *wolf*, *oak*, *pine*, *cow*, *sheep*, *tree*.

Α	J	Α	R	0	С	Е	Р	0	S
U	1	٧	S	W	S	0	Р	Α	В
Α	Н	С	Ε	М	L	U	Υ	0	Α
С	1	K	R	L	L	U	٧	G	D
С	G	В	Α	Е	F	0	L	Е	D
U	Z	٧	М	Z	U	-	Ζ	S	D
М	Α	R	Χ	J	O	Q	0	_	Υ
С	G	Α	Т	Т	0	Е	-	R	Р
Α	L	В	Ε	R	0	Р	S	Т	Е
F	R	Н	0	L	L	Е	С	С	U

Illustration by Wiley, Composition Services Graphics Book II, <u>Chapter 4</u>: Planning a Trip Fill in the missing words with one of the three possible answers that accompany each sentence.

1. Quest'anno andiamo in	(This year we're going
to the mountains.) a. albergo b. monta	
Palermo allo	e tre. (The flight leaves from Palermo
at three o'clock.) a. da b. su c. a 3. Pa	sso le vacanze in
(I spend my	vacation in the country.) a. mare b.
campagna c. montagna 4. Dov'è la n	nia? (Where
is my suitcase?) a. stanza b. piscina c	. valigia 5. È un
organizzato	. (It's an organized trip.) a. viaggio b.
treno c. volo Book II, <u>Chapter 5</u> : Mon	ey, Money, Money Here's a little
game for you: First define each word i	n the following list, and then find the
words in the word search puzzle.	
1. Banca	
2. Bancomat	
3. Cambiare	
4. Carta di credito	
5. Contanti	
6. Documento	
7. Dollaro	
8. Euro	
9. Kuna	

	10. F	Rice	vuta							_				
	11. S	pico	cioli											
	12. S	por	tello							_				
	13. S	terl	ine _											
С	А	R	Т	А	D	I	С	R	Е	D	I	T	0	D
S	0	K	S	Z	Ν	В	0	Υ	D	0	Υ	Υ	D	0
Е	R	R	Υ	Р	А	Z	G	Ε	С	L	S	А	М	С
Т	R	J	U	Ν	0	G	Р	S	D	L	Р	Ν	F	U
А	Χ	А	С	Е	В	R	Р	Q	Z	А	Κ	U	L	М
М	G	А	1	А	Μ	I	Т	Q	S	R	Х	K	J	Ε
0	L	W	А	В	С	Т	0	Ε	Υ	0	R	J	I	Ν
С	Н	L	Ν	С	Μ	Ε	Ν	I	L	R	Е	Т	S	Τ
Ν	С	K	1	Е	В	А	I	Ν	V	L	Ν	L	Н	0
А	J	0	А	S	S	А	С	Κ	R	А	0	Z	Р	Н
В	L	Т	R	I	С	Е	V	U	Т	А	А	S	Е	Κ
I	Ε	Н	Т	W	Ν	L	С	Ν	Χ	Μ	K	Q	G	٧
О	J	А	U	Υ	С	V	0	О	А	G	Μ	Ν	А	О
Ω	L	Ν	Ω	Е	K	С	Υ	Р	D	F	۵	L	V	W
Z	Q	Х	Х	В	Ε	J	Μ	W	F	Υ	Υ	Α	L	Ν

Illustration by Wiley, Composition Services Graphics Book II, <u>Chapter 6</u>: Getting Around: Planes, Trains, Taxis, and Buses What a mess! This schedule is really jumbled. The Italian words for train, bus stop, train station, track, ticket, one way, return trip, and surcharge are hidden in the following puzzle. If you want to get to your train on time, you have to solve it. Hurry up!

В	S	Μ	Т	Α	Т	Α	М	R	Е	F	0
1	Т	\supset	D	Ι	G	L	Т	Χ	L	Z	С
Ν	S	Υ	Р	٧	Χ	L	А	В	Е	D	G
Α	Р	J	Υ	Р	В	Е	_	R	S	Ι	D
R	Κ	D	Α	J	L	G	Т	Χ	F	Χ	>
Ι	V	О	U	Υ	L	Е	М	R	С	О	Ø
0	_	D	Υ	_	K	А	М	G	G	D	R
R	Z	J	Ε	L	Х	S	Т	Е	Е	L	Κ
В	О	Т	С	Р	М	D	Q	Α	Ν	О	_
В	Т	Н	Р	R	S	Р	U	F	D	Т	Κ
0	R	-	Т	0	R	Ν	0	S	0	Ν	0
S	Т	Α	Z	-	0	Ν	Е	Ζ	А	G	Α

Illustration by Wiley, Composition Services Graphics Book II, <u>Chapter 7</u>: Finding a Place to Stay Unscramble the Italian words in the first column and then match them with their definitions.

1. gorblea	bed 2. oinpnsee	
	luggage 3. rcaaem	
suitcases 4. asznat _	room 5	5. gilevia
	bathroom 6. <mark>aneoepozirt</mark> r	1
	room 7. tnloaireimma	
small hotel 8. lucla _	crib 9.	. aehicv
	swimming pool 10. cniap s	si
	key 11. ttelo	room with
a large bed for two 12	2. ricmeeaer	reservation 13
bgoan	waiter 14. ggbalao	i
	hotel Book II, <u>Chapter 8</u> : 1	Handling Emergencies
Find out how many b	ody parts you can remember b	y labeling as many of
them as you can on th	ne following picture.	

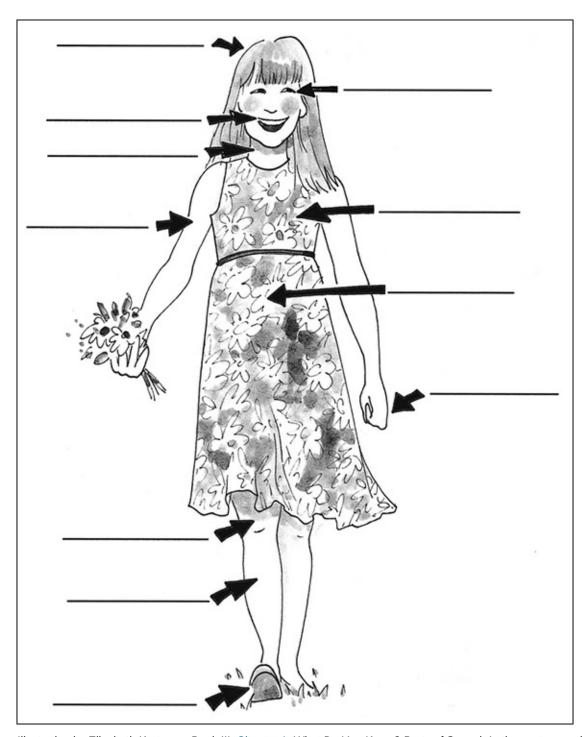


Illustration by Elizabeth Kurtzman Book III, <u>Chapter 1</u>: What Do You Know? Parts of Speech In the sentences that follow, identify the underlined part of speech and write it next to the sentence. Then translate the sentence into English. See the example.

Q. Mauro e Giovanna ballano il tango.

A. Verbo; Mauro and Giovanna dance the tango.

1. Ah! Ci hai fatto una bella sorpresa!

2.	Luigi non si sente <u>bene</u> .
3.	Non mi è piaciuto <u>il</u> film.
4.	Vado <u>con</u> lei <u>in</u> montagna.
5.	Bianca mangia il pesce, <u>ma</u> non mangia la carne.
6.	Hai comprato <u>le</u> uova?
7.	Siete partiti in orario?
8.	Mi hanno dato una buona <u>ricetta</u> .
9.	Non <u>ci</u> hanno ascoltato.
Bo	ok III, <u>Chapter 2</u> : Noun and Article

Book III, <u>Chapter 2</u>: Noun and Article Basics: Gender and Number Decide whether the following nouns are masculine or feminine and mark an M or F on the corresponding blank lines.

1. algebra:	
2. biro:	
3. corsa:	
4. dialisi:	-
5. medicina:	

6. colle:	
7. pera:	
8. pino:	
9. sapienza:	
10. pelle:	
Book III, <u>Ch</u>	<u>apter 3</u> : All about
Pronouns Re	place the direct object
(underlined)	in the following sentences
with a direct	object pronoun, making
any necessar	y changes to the past
participle, as	the example does.
Q. Franco ha trova	nto <u>i cuccioli</u> nella strada.
A. li ha trovati 1. L	La nonna ha mandato <u>baci</u> a noi.
2. Mirella ed io abbian	no ricevuto <u>le cartoline</u> ieri.
3. Il babbo ha pagato i	<u>il conto</u> .
4. Loro hanno studiato	o <u>la biologia</u> .

7. Lei ha portato <u>pantaloni corti</u>.

5. Tu hai visitato <u>la chiesa ed il museo</u>, vero?

6. Gli studenti hanno ordinato vino ed acqua.

- 8. Lei ha comprato una macchina.
- 9. I bambini hanno frequentato <u>una scuola privata</u> l'anno scorso.
- 10. I gattini hanno mangiato <u>le piante</u>.

Book III, Chapter 4: Adjectives, Adverbs, and Comparisons Choose the adjective in the gender and number appropriate for the word that it describes. Both the ending and the meaning of the sentence should help you choose the right word from the options provided. See the example.

- Q. Il film era lunga/interessanti/noioso.
- A. Il film era <u>noioso</u>. (*The movie was boring*.) 1. La canzone è bello/interessante/lunghe.
- 2. Paolo compra una macchina nuova/rosso/grandi.
- 3. Giuliana è intelligenti/noioso/brillante.
- 4. Loro sono giovani/importante/bella.
- 5. Le mie sorelle sono giovane/vecchi/stanche.
- 6. Le arance non sono mature/buona/cattivi.

Book III, Chapter 5: Meeting the
Challenge of Prepositions Insert di
(of), a (characterized by), da (with the
function of), or no preposition at all
between the following sets of nouns.
-
Here's an example: Q. la camicia
notte A. la camicia <u>da</u>
notte (nightgown) 1. gli occhiali
sole 2. i pantaloni
righe 3. il giornale
ieri 4. la tazzina
caffè 5. il discorso
Giovanna 6. un saggio
trenta pagine 7. il forno
microonde 8. l'asilo
nido Add the appropriate
preposition(s) to the following notes.
Choose from di, a, da, in, con, su, per

tra, fra, sopra, sotto. See the example.

Q. Parto (origin).	Amsterdam (destina	ation) Milano
-	nsterdam <u>da</u> Milano. (<i>I'll</i> n è a ottocento chilometri	•
10 la I	Francia e l'Olanda c'è il B	Selgio.
11. Strasburgo è	Francia.	
	Madrid (origin) _ iamo Monaco	
13 Ca	pri c'è la villa di Tiberio.	
14. L'università di	Oxford è Ing	hilterra.
15. Il treno passa	O , O ,	Londra (destination)

Book III, Chapter 6: Demonstrative, Indefinite, and Possessive Qualifiers Revise the following sentences by replacing the di plus noun/name or the essere di constructions with the appropriate possessive. Here's an example.

Q. Quel gatto appartiene a Paolo?

A. Quel gatto è suo? (Is that cat his cat?) 1. I genitori di Marisa celebrano le nozze d'oro.

2. La figlia di Federico e Piera ha quindici anni.
3. È il collega dell'avvocato.
4. Sono arrivate tre amiche degli zii.
5. Quella macchina appartiene a voi?
6. Non toccare quella bambola! Appartiene a noi!
From the options provided, select the proper conclusion to each sentence and write it in the blank.
Ce n'erano cinquantamila!
No, non abbiamo incontrato nessuno.
No, ce ne hanno messe cinque!
Qualcuno di voi è disponibile?
Sì, grazie, ne vorrei mezzo litro.
7. Abbiamo bisogno di tre volontari.
8. Avete incontrato qualcuno al centro commerciale?
9. Ci hanno messo tre ore da Bologna a Firenze?
10. Quante persone c'erano al concerto?
11. Vuole dell'acqua minerale?

Book III, Chapter 7: Making

Connections with Conjunctions and Relative Pronouns Join the following sentences by using the appropriate relative pronouns. Use both the invariable or variable forms; at times, both will be correct. (Tip: You need to place the relative pronoun after the word to which it refers, which means that you may have to change the word order of the new sentence, as the example shows.) Q. Ti ho parlato di quella persona. È arrivata.

A. La persona di cui/della quale ti ho parlato è arrivata. (The person I was telling you about has arrived.) 1. Ho fatto un sogno. Volavo sopra il Polo Nord.

- 2. Il professore è famoso. Darà la conferenza.
- 3. Ci siamo dimenticati di quei libri. Puoi portarli tu?
- 4. Volevo regalare un CD di Pavarotti a quella amica. Ce l'ha già.

5. Siamo passati dall'aeroporto di Oslo. È molto bello. 6. Siamo passati da quell'aeroporto. Ci ha fatto perdere la coincidenza. Book III, Chapter 8: Asking and **Answering Questions Match these** answers to the following questions. A. Siamo di New Orleans. B. No, gli affitti delle case vicino all'università sono troppo alti. C. No, non è così lontano. A piedi sono soltanto dieci minuti. D. Siamo arrivati due giorni fa. E. No, infatti deve iscriversi urgentemente anche a un corso di italiano. F. Piacere, io sono Alexa e lui è Paul. G. Studiamo al DAMS. Io studio Antropologia culturale e Paul segue un corso di Danza. 1. Ciao, io mi chiamo Silvio, e voi? 2. Piacere mio. Non siete di queste parti, vero? Da dove venite? 3. Che bello! Da quanto tempo siete qui? ______ 4. Benvenuti! Cosa fate di bello in questa città?

Book IV, Chapter 1: Jumping into

7. Ma Paul non dice mai una parola? _____

5. Abitate vicino il DAMS? _____

6. Non è scomodo? _____

Action with Italian Regular Verbs Conjugate the verbs in parentheses according to the subject pronouns, as shown in the example.

Q. Mario	(leggere) molto.
A. legge 1. Io	(scrivere) cartoline agli amici.
2. Noi	(vivere) ad Arezzo.
3. Tu	(prendere) thè o caffè?
4. Lui	(chiudere) la porta.
5. Loro	(vendere) frutta e verdura.
6. Voi	(vedere) quello?
7. Mirella	(rispondere) subito.
8. Gli studenti	(ripetere) le parole.
9. Lei	(credere) di sì.
10. Noi	(prendere) sempre l'autobus numero 7a.
11. Tu	(sentire) qualcosa?
	(dormire) fino a tardi.
13. Noi	(aprire) i libri.
14. Loro	(finire) le lezioni all'una.
15. Voi	(partire) domani, vero?
16. Francesca	(capire) sempre.
17. Loro	(seguire) gli altri.
	(preferire) i gatti ai cani.
19. Tu	(pulire) la casa il sabato, no?
20. Io non	(sentire) nulla.

Book IV, Chapter 2: Talking in the

Present Tense with Irregular Verbs
Use the appropriate conjugated form of
essere (to be) in the following
sentences according to the subject.
Here's an example: Q. Marco

____ un bravo

studente.

A. è 1. Loro	simpatici.
2. Tu	americana?
3. Voi	insegnanti?
4. Giulia e Chiara	
5. Io	
6. I bambini	a casa.
7. Tu e Paola	
8. Laura	
9. Io ed Emilio	
	in montagna durante l'estate.
	ugated form of avere (<i>to have</i>) in the sentences ole: Q. Noi molto da
A. abbiamo 11. Luigi _ vecchio.	un gatto che è vecchio
12. Voi	una bellissima casa.
13. Lei, signora,	il biglietto?
14. Io non	

Book IV, Chapter 3: Using Reflexive
Forms and the Imperative Mood
Keeping in mind the clues that help
you distinguish between use of the
present perfect and the imperfect,
complete the following sentences with
the reflexive or reciprocal reflexive
form of the verb in parentheses, using
one of the past tenses. Here's an
example: Q. Da bambini, loro
______(volersi) bene.

10. Mentre parlavano con il poeta, Paolo e Francesca (ricordarsi) del tempo felice passato insieme.
Translate the following expressions into Italian; the subject pronoun is provided for you.
Q. (noi) Let's read.
A. Leggiamo.
11. (tu) Don't talk.
12. (noi) Let's eat.
13. (voi) Sleep.
14. (tu) Sing.
15. (tu) Don't call.
16. (noi) Let's talk.
17. (voi) Buy the car.
18. (noi) Let's not write.
19. (tu) <i>Don't look</i> .
20. (voi) <i>Wait</i> .

Book IV, <u>Chapter 4</u>: Declaring Your Likes (And Dislikes) with Piacere

Choose either piace or piacciono (to express like) to complete the following sentences. Remember that you use piace for one thing, as in Paolo likes jazz music, and piacciono for more than one thing, as in Lara likes classical music and ballet. Here's an example: Q. Mi

· 1:L ...

	I IIDFI.
A. piacciono 1. Gli	studiare.
2. Ti	i bambini?
3. Non mi	i ragni.
4. A loro	mangiare.
5. Ci	i fiori.
6. Le	scrivere poesie.
7. Vi	gli sport?
8. Gli	i vini italiani.
9. Ti	il caffè ristretto?
10. A Mario	la bistecca fiorentina.
After filling in the forms of	piace/piacciono, translate the sentences into

English, as per the following example.

Q. Mi piacciono i libri.

A. I like books.

11.			
12.			
13.			
14.			
 15.			
16.			
17.			
18.			
19.			
20.			

Book IV, Chapter 5: The Future Tense and the Conditional Mood Conjugate the following verbs into the future, using the subjects provided. Here's an example: Q. Lei

_____. (uscire) A. Lei uscirà. (She will write.) 1.

Giuseppe	il
compito. (finire) 2.	Riccardo e Emilia
	(camminare)
3. La mamma	
	(alzarsi) 4.
Mio padre	
l'albergo. (prenotar	e) 5. Giorgio ed io
	il negozio.
(aprire) 6. Io	
un cono. (prendere)	7. Tu
	un aumento.
(chiedere) 8. Mia so	rella ed io
	il 22 maggio.
(partire) 9. Lui	
	(divertirsi)
10. Voi	come
sassi. (dormire) Fill	in this brief
dialogue between tw	o lovers by using

Lei: Mi	ogni
sera? (telefonare) Lui:	: Sì, ti
	_ ogni sera.
(telefonare) Lei: Mi te	elefoneresti ogni
sera? (She: Would you	phone me every
night?) Lui: Sì, ti telefe	onerei ogni sera
(He: Yes, I would phon	e you every
night.) 11. Lei: Tu mi	
	_ per sempre?
(amare) 12. Lui: Sì, io	ti
	_ per sempre.
(amare) 13. Lei: Ci	
	_ la mano sul
fuoco? (mettere [tu]) 1	14. Lui: Sì, ci
	la mano sul

con me pe	er
scoprire il mondo? (partire) 16. L	ui:
Amore, sì che	
con te per scoprire il mondo. (par	tire
[io]) 17. Lei:	
solo con me? (uscire [tu]) 18. Lui:	Sì,
solo con t	e.
(uscire [io]) 19. Lei: E quando mi	
? (sposare	
[tu]) 20. Lui: Non ti	
mai! (spos	sare
[io]) Book IV, Chapter 6: Getting is	nto
the Subjunctive Mood For this	
exercise, conjugate the verbs in	
parentheses into the regular presen	ıt
subjunctive mood. This simple	
substitution exercise should drive	
home the concepts of structure and	

conjugation. Try to establish a drill-
like rhythm while you do them, and
notice all the verbs and the expressions
in the main clauses: sperare (to hope),
credere (to believe), È importante (It's
important), sono triste che (I am sad
that). Follow the example: Q. È
importante che tu mi
(capire) A. È
importante che tu mi capisca. (It's
important that you understand me.) 1. È
importante che voi mi
(capire) 2. È
importante che loro mi
(capire) 3. È
importante che la mia ragazza mi
(capire) 4. È
importante che noi

	. (capire) 5. È
importante che tu	· - /
	. (finire) 6. È
importante che io	· · · · · ·
	. (finire) 7. È
importante che la bam	bina
	a nuotare.
(divertirsi) 8. È import	ante che voi
	a nuotare!
(divertirsi) 9. È import	ante che loro
	. (ascoltare)
10. Bisogna che loro	
	. (partire) 11.
(Io) Sono triste che tu	
	. (partire) 12.
(Io) Sono triste che lui	
	. (partire) 13.
La mamma è triste che	voi

	(partire) 14.
Loro sono tristi che io	
	(partire) 15.
Loro sperano che voi	
	_ il film.
(vedere) 16. Loro spera	no che la
mamma	il
film. (vedere) 17. Loro	sperano che tu _ il film.
(vedere) 18. Loro spera professore	no che il
l'italiano. (parlare) 19. Giancarlo	Spero che
presto domani. (alzarsi genitori sperano che io) 20. I miei
	presto
domani. (alzarsi) Book Been There, Done That	· · · · · · · · · · · · · · · · · · ·

Past Tense Complete the following sentences by filling in the past tense of the specified verb. Remember that each answer has two words. Here's an example.

Q. I ragazzi	(mangiare) troppi dolci oggi.				
A. hanno mangiato 1. Tu	(leggere) il libro?				
2. Ieri loro	(vedere) un bel film.				
3. Riccardo	(perdere) i documenti.				
4. Tu ed io	(rispondere) alle domande.				
5. I bambini	(guardare) la TV oggi?				
6. Mario e Paolo	(chiudere) il negozio.				
7. Voi	_ (prendere) un caffè bello caldo.				
8. I genitori	(dire) di no.				
9. Tu	(avere) una risposta da loro, vero?				
10. Le ragazze non	(trovare) il gattino.				

Book V, Chapter 2: Reflexive Verbs in the Past Using the reflexive present perfect, fill in the sentences with the conjugated forms of the verbs in parentheses. Here's an example: Q. I bambini

(svegliarsi) molto presto.

Book V, Chapter 3: Second-Guessing Actions with the Past Conditional and Past Perfect Conjugate the following verbs in parentheses into the conditional past tense, adding the correct form of essere (to be) or avere (to have) along the way. You may not necessarily form complete sentences. For example, you could say Io mi sarei alzata . . . ma/se . . . and mean I

would've gotten up but/if and
then follow with something else, but
you could also say (as you may in
English) Io mi sarei alzata (I would've
gotten up). Remember: The verb avere
takes avere as its auxiliary verb, and
the verb essere takes essere as its
auxiliary verb. Follow this example: Q.
Io
(alzarsi) A. Io mi sarei alzato/a (I
would've gotten up) 1. Guglielmo
il (fare) 2.
Giancarlo ed io
(sposarsi)
3. Tu e Stefano
(giocare)
4. Stefania e Michele
• • •

(divertirsi) 5. Tu	
	(partire)
6. Io	• • •
(chiedere) 7. Davide	
	_ pronto
(essere) 8. Noi	
(mangiare) 9. Voi	
	_ • • •
(nascondersi) 10. Casa	nova
	(sedurre)
Book V, Chapter 4: I H	ope That
You've Had Fun! The S	Subjunctive
Mood in the Past Conju	igate the
following verbs in parei	ntheses into the
past subjunctive, like th	e example that
follows: Q. Sembra che	
	(partire
[loro]) A. Sembra che s	siano partiti. (It

seems like they've lef	t.) 1. Sembra che
la mamma	
del freddo a Torino.	(lamentarsi) 2.
Sembra che voi	
	tardi.
(alzarsi) 3. Non so so	eloro
	a Napoli.
(stare [mai]) 4. Cred	lo che
	soltanto
Capri ed Ischia. (vis	itare [loro]) 5. È
probabile che Emilia	a
	queste parole
a scuola. (imparare)	6. Cosa credi che
	? (succedere)
7. Mi dispiace che	
	(litigare
[voi]) 8. Mi dispiace	che voi
	(lasciarsi) 9.

È bene che io finalme	ente
	(capire) 10.
Non mi pare che tu	
	così. (dire) 11.
Non mi pare che tu	
	così. (fare) 12.
Adriana e Rudi non i	mmaginano che
io	, vero?
(arrivare) 13. Adrian	a e Rudi non
credono che io	
	, vero?
(telefonare) 14. È imp	oortante che
Guglielmo	
tanto. (impegnarsi) 1	5. Temo che gli
avvocati	un
errore. (commettere)	Book V, Chapter
5: "If" Clauses, the Ir	npersonal, and
the Passive Choose th	e verb tense and

conjugation that completes the se clause in the following sentences. Some questions may have more than one answer. Here's an example.

Q. Se tu	(desiderare), lo facciamo.				
A. desideri 1. Se tu ci andremo domani.	(avere) del tempo libero,				
2. Se loro non	(volere), me lo potevano dire.				
3. Se lui	(arrivare), mangeremo insieme.				
4. Se lei non	(studiare), non riceverà buoni voti.				
5. Se Angelo e Guido	(andare), andrò anch'io.				
6. Se tu	(preferire), resta qui.				
7. Se io	(trovare) i biglietti, verrai con me?				
8. Se	(succedere) un'altra volta, griderò!				
9. Se tu lo	(volere) sapere, gli ho telefonato.				
10. Se loro	(partire), partiranno fra poco.				

Book V, Chapter 6: Progressing through Gerunds in Italian For this exercise, transform the following infinitives into the present gerund form and then translate your answer. Here's an example: Q. diventare A.

diventando; becoming 1. andare

2. viaggiare
3. vedere
4. riflettere
5. lasciarsi
6. vestirsi
7. finire
8. avere
9. non sapere
10 marira

Answer Key

The following sections provide answers and translations for the activities in this appendix. The answers appear in **boldface.**

Book I, Chapter 1: Exploring Pronunciations and Italian You May Already Know Read the passage aloud. Here's the translation of the Italian: I'm American, but I consider myself a citizen of the world. I speak three languages, English, Spanish, and Italian, and I love to travel. I'm from Chicago and study art history at the university. I love contemporary art, so this summer I'm going to Venice for the Biennale. Do you know it? It is an international exhibition of contemporary art, which is famous all over the world. When I participate in events like these, I meet many young people who, like me, love art. They come from all over the world. Being able to communicate with them without barriers of language is exciting. True, many speak English, but not all. So my knowledge of foreign languages is very useful.

When I'm in Chicago, I keep in touch with my friends through my blog "VagabondA," where we exchange information about cultural events in our countries. I must say that when I want to talk about a show or a concert, [knowing] Italian helps me a lot. It's amazing the number of words that this language has lent to the vocabulary of the arts! Now I am organizing an exhibition of contemporary art at my university, to which I invited many artist friends, met during my travels. If you are nearby, stop by. It's worth it!

Book I, Chapter 2: Dealing with Numbers, Dates, and Time A. inverno (winter); dicembre, gennaio, febbraio (December, January, February) B. estate (summer); giugno, luglio, agosto (June, July, August) C. primavera (spring); marzo, aprile, maggio (March, April, May) D. autunno (fall); settembre, ottobre, novembre (September, October, November) Book I, Chapter 3: Buongiorno! Salutations!

1. come sta 2. e Lei 3. Le presento 4. conoscerla 5. il piacere Book I, Chapter 4: Making Small Talk 1. mia madre; mio padre 2. mio fratello 3. i miei nipoti 4. mia nonna 5. mia zia 6. mio cognato 7. mia nuora 8. mia figlia 9. i miei cugini 10. mia suocera Book I, Chapter 5: Casa Dolce Casa: Home Sweet Home 1. il bagno (the bathroom) 2. la camera da letto (the bedroom) 3. il letto (the bed) 4. il soggiorno (the living room) 5. il **divano** (the couch) 6. **i fornelli** (the stovetop) 7. **la cucina** (the kitchen) 8. la tavola (the table) Book I, Chapter 6: Using the Phone and Talking Business 1. Pronto 2. parlo 3. amico 4. C'è 5. appena 6. lasciare un messaggio 7. Prego 8. chiamato Book I, Chapter 7: Food, Glorious Food, and Drink 1. ananas 2. ciliegia 3. uva 4. pera 5. cocomero 6. fragola Book I, <u>Chapter 8</u>: Shopping, Italian-Style 1. cappello 2. camicia 3. cravatta 4. completo 5. pantaloni 6. scarpe 7. gonna 8. camicetta Book II, <u>Chapter 1</u>: Where Is the Colosseum? Asking Directions 1. **della Vigna** Nuova 2. Ponte Santa Trinità; Ponte Vecchio 3. Arno 4. Palazzo **Vecchio** 5. **Piazza Duomo** and **Piazza San Giovanni** 6. **Lungarno** 7. Piazza della Repubblica Book II, Chapter 2: Having Fun Out on the Town 1. festa 2. invitato 3. sabato 4. ora 5. verso 6. dove 7. perchè 8. aspetto Book II, Chapter 3: Exploring the Outdoors, Sports, and Hobbies cavallo (horse), fiore (flower), uccello (bird), gatto (cat), lupo (wolf), quercia (oak [tree]), pino (pine [tree]), mucca (cow), pecora (sheep), albero (tree)

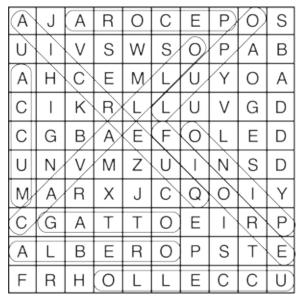


Illustration by Wiley, Composition Services Graphics Book II, <u>Chapter 4</u>: Planning a Trip 1. b. montagna 2. a. da 3. b. campagna 4. c. valigia 5. a. viaggio Book II, <u>Chapter 5</u>: Money, Money 1. Bank 2. ATM

- 3. To change 4. Credit card 5. Cash 6. Identity document 7. Dollar 8. Euro[s]
- 9. Croatian currency 10. Receipt 11. Small change 12. Counter 13. British pounds

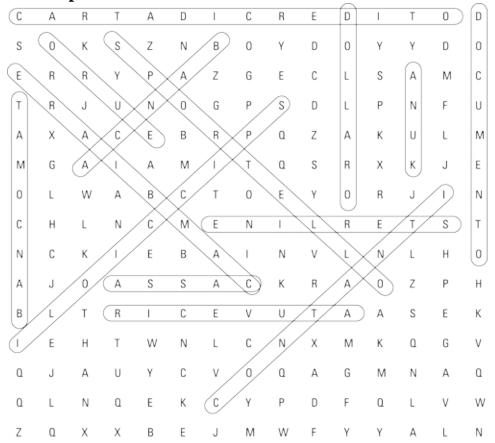


Illustration by Wiley, Composition Services Graphics Book II, <u>Chapter 6</u>: Getting Around: Planes, Trains, Taxis, and Buses treno (train), fermata (bus stop), stazione ([train] station), binario (track), biglietto (ticket), andata (one way), ritorno

В	S	M	Т	A	Т	Α	М	R	Е	F	0
1	T	(9	Н	G	L	Т	Χ	L	N	\circ
Ν	S	Υ	P	>	Χ	L	A	$^{\left(\mathbf{B}\right) }$	E	D	G
А	Р	J	Υ	P	В	E		R	s	Н	D
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(return trip), supplemento (surcharge)

Illustration by Wiley, Composition Services Graphics Book II, <u>Chapter 7</u>: Finding a Place to Stay 1. albergo (hotel) 2. pensione (small hotel) 3. camera (room) 4. stanza (room) 5. valigie (suitcases) 6. prenotazione (reservation) 7. matrimoniale (room with a large bed for two) 8. culla (crib) 9. chiave (key) 10. piscina (swimming pool) 11. letto (bed) 12. cameriere (waiter) 13. bagno (bathroom) 14. bagaglio (luggage) Book II, <u>Chapter 8</u>: Handling Emergencies



Illustration by Elizabeth Kurtzman Book III, <u>Chapter 1</u>: What Do You Know? Parts of Speech 1. **Interiezione**; **Ah! You** prepared a nice surprise for us!

- 2. Avverbio; Luigi doesn't feel well.
- 3. Articolo; I didn't like the movie.
- 4. Preposizione; I'm going to the mountains with her.
- 5. Congiunzione; Bianca eats fish but she doesn't eat meat.
- 6. Articolo; Did you buy eggs?
- 7. Verbo; Did you leave on time?
- 8. Sostantivo; They gave me a good recipe.
- 9. Pronome; They didn't listen to us.

Book III, Chapter 2: Noun and Article Basics: Gender and Number 1. algebra (*algebra***): F**

- 2. **biro** (ballpoint pen): **F**
- 3. corsa (run): F
- 4. dialisi (dialysis): F
- 5. medicina (medicine): F
- 6. colle (pass, hill): M
- 7. **pera** (*pear*): **F**
- 8. pino (pine tree): M
- 9. sapienza (wisdom): F
- 10. pelle (skin; leather): F

Book III, Chapter 3: All about Pronouns 1. li ha mandati 2. le abbiamo ricevute 3. l'ha pagato 4. l'hanno studiata 5. li hai visitati 6. li hanno ordinati 7. li ha portati 8. l'ha comprata 9. l'hanno frequentata 10. le hanno mangiate Book III, Chapter 4: Adjectives, Adverbs, and Comparisons 1. La canzone è interessante. (The song is interesting.) 2. Paolo compra una macchina nuova. (Paolo is buying

a new car.) 3. Giuliana è brillante. (Giuliana is brilliant.) 4. Loro sono giovani. (They are young.) 5. Le mie sorelle sono stanche. (My sisters are tired.) 6. Le arance non sono mature. (The oranges aren't ripe.) Book III, Chapter 5: Meeting the Challenge of Prepositions 1. gli occhiali da sole (sunglasses) 2. i pantaloni a righe (striped pants) 3. il giornale di ieri (yesterday's newspaper) 4. la tazzina da caffè (demitasse [cup]) 5. il discorso di Giovanna (Giovanna's speech) 6. un saggio di trenta pagine (a 30-page essay) 7. il forno a microonde (the microwave oven) 8. l'asilo nido (nursery school) 9. Roma è a ottocento chilometri da Torino. (Rome is 800 kilometers from Turin.) 10. <u>Tra</u> la Francia e l'Olanda c'è il Belgio. (Belgium is between France and Holland.) 11. Strasburgo è in Francia. (Strasburg is in France.) 12. Per andare da Madrid a Berlino passiamo da/per Monaco. (To go from Madrid to Berlin, we'll go through Munich.) 13. A Capri c'è la villa di Tiberio. (Tiberius's villa is on Capri.) 14. L'università di Oxford è in Inghilterra. (Oxford University is in England.) 15. Il treno da Parigi per Londra passa sotto la Manica. (The train from Paris to London goes under the Channel.) Book III, Chapter 6: Demonstrative, Indefinite, and Possessive Qualifiers 1. I suoi genitori celebrano le nozze d'oro. (Her parents celebrate their gold wedding

anniversary.) 2. La loro figlia ha quindici anni. (Their daughter is 15 years old.) 3. È il suo collega. (He's one of his colleagues.) 4. Sono arrivate tre delle lore amiche. (Three of their friends have arrived.) 5. Quella macchina è vostra? (Is that car yours?) 6. Non toccare quella bambola! È nostra! (Don't touch that doll! It's ours!) 7. Qualcuno di voi è disponibile? (Is anyone available?) 8. No, non abbiamo incontrato nessuno. (No, we didn't meet anyone.) 9. No, ce ne hanno messe cinque! (Oh no, it took them five!) 10. Ce n'erano cinquantamila! (There were 50,000 people!) 11. Sì, grazie, ne vorrei mezzo litro. (Yes, thank you, I'd like half a liter.) Book III, Chapter 7: **Making Connections with Conjunctions and Relative** Pronouns 1. Ho fatto un sogno in cui/nel quale volavo sopra il Polo Nord. (I had a dream in which I was flying over the North Pole.) 2. Il professore che darà la conferenza è famoso. (The professor who will give the lecture is famous.) 3. Puoi portare tu quei libri di cui ci siamo dimenticati? (Can you bring those books which we forgot?) 4. L'amica [a] cui/alla quale volevo regalare un CD di Pavarotti, ce l'ha **già.** (The friend to whom I wanted to give a Pavarotti CD already has it.) 5. Siamo passati dall'aeroporto di Oslo, che è molto bello. (We flew through the Oslo airport, which is beautiful.) 6. L'aeroporto da cui/dal quale, per cui/per il quale siamo passati ci ha fatto

perdere la coincidenza. (The airport we went through made us miss our connection.) Book III, Chapter 8: Asking and Answering Questions 1. F. Piacere, io sono Alexa e lui è Paul.

- 2. A. Siamo di New Orleans.
- 3. D. Siamo arrivati due giorni fa.
- 4. G. Studiamo al DAMS. Io studio Antropologia culturale e Paul segue un corso di Danza.
- 5. B. No, gli affitti delle case vicino all'università sono troppo alti.
- 6. C. No, non è così lontano. A piedi sono soltanto dieci minuti.
- 7. E. No, infatti deve iscriversi urgentemente anche a un corso di italiano!

Book IV, Chapter 1: Jumping into Action with Italian Regular Verbs 1. scrivo 2. viviamo 3. prendi 4. chiude 5. vendono 6. vedete 7. risponde 8. ripetono 9. crede 10. prendiamo 11. senti 12. dorme 13. apriamo 14. finiscono 15. partite 16. capisce 17. seguono 18. preferisco 19. pulisci 20. sento Book IV, **Chapter 2: Talking in the Present Tense with** Irregular Verbs 1. sono 2. sei 3. siete 4. sono 5. sono 6. sono 7. siete 8. è 9. siamo 10. siete 11. ha 12. avete 13. ha 14. ho 15. hai Book IV, <u>Chapter 3</u>: Using Reflexive Forms and the Imperative Mood 1. si divertivano 2. mi preoccupavo 3. ci siamo visti 4. si vedevano 5. si sono laureati 6. mi sono addormentato/addormentata 7. si parlavano 8. mi trovavo/mi sono trovato 9. ti lamentavi 10. si sono ricordati 11. Non parlare.

- 12. Mangiamo.
- 13. Dormite.
- 14. Canta.
- 15. Non telefonare.
- 16. Parliamo.
- 17. Comprate la macchina.
- 18. Non scriviamo.
- 19. Non guardare.
- 20. Aspettate.

Book IV, <u>Chapter 4</u>: Declaring Your Likes (And Dislikes) with Piacere 1. piace 2. piacciono 3. piacciono 4. piace 5. piacciono 6. piace 7. piacciono 8. piacciono 9. piace 10. piace 11. He likes to study.

- 12. Do you like children?
- 13. I don't like spiders.
- 14. They like to eat.
- 15. We like flowers.
- 16. She likes to write poems.
- 17. Do you like sports?
- 18. They like Italian wines. He likes Italian wines.
- 19. Do you like strong coffee?
- 20. Mario likes Florentine steak.

Book IV, Chapter 5: The Future Tense and the Conditional Mood 1. Giuseppe finirà il compito. (Giuseppe will finish his homework.) 2. Riccardo e Emilia cammineranno. (Riccardo and Emilia will walk.) 3. La mamma si alzerà. (Mom will get up.) 4. Mio padre prenoterà l'albergo. (My dad will reserve

the hotel.) 5. Giorgio ed io apriremo il negozio. (Giorgio and I will open the store.) 6. Io prenderò un cono. (I will have a cone.) 7. Tu chiederai un aumento. (You will ask for a raise.) 8. Mia sorella ed io partiremo il 22 maggio. (My sister and I will leave on May 22.) 9. Lui si divertirà. (He will have fun.) 10. Voi dormirete come sassi. (You [plural] will sleep like a log [literally: like a stone].) 11. Lei: Tu mi ameresti per sempre?

- 12. Lui: Sì, io ti amerei per sempre.
- 13. Lei: Ci metteresti la mano sul fuoco?
- 14. Lui: Sì, ci metterei la mano sul fuoco.
- 15. Lei: Tu partiresti con me per scoprire il mondo?
- 16. Lui: Amore, sì che partirei con te per scoprire il mondo.
- 17. Lei: <u>Usciresti</u> solo con me?
- 18. Lui: Sì, <u>uscirei</u> solo con te.
- 19. Lei: E quando mi sposeresti?
- 20. Lui: Non ti sposerei mai!

Book IV, Chapter 6: Getting into the Subjunctive Mood 1. È importante che voi mi capiate. (It's important that you [plural] understand me.) 2. È importante che loro mi capiscano. (It's important that they understand me.) 3. È importante che la mia ragazza mi capisca. (It's important that my girlfriend understands me.) 4. È importante che noi capiamo. (It's important that we understand.) 5. È importante che tu finisca. (It's important that you finish.) 6. È

importante che io finisca. (It's important that I finish.) 7. È importante che la bambina *si diverta* a nuotare. (It's important that the baby have fun swimming.) 8. È importante che voi vi divertiate a nuotare! (It's important that you have fun swimming!) 9. È importante che loro ascoltino. (It's important that they listen.) 10. Bisogna che loro partano. (It's necessary that they leave.) (They need to leave.) 11. **Sono triste che tu parta.** (I'm sad that you're leaving.) 12. Sono triste che lui parta. (I'm sad that he's leaving.) 13. La mamma è triste che voi partiate. (Mom is sad that you all are leaving.) 14. Loro sono tristi che io parta. (They're sad that I'm leaving.) 15. Loro sperano che voi vediate il film. (They hope that you [plural] see the movie.) 16. Loro sperano che la mamma veda il film. (They hope that mom sees the film.) 17. Loro sperano che tu veda il film. (They hope that you see the movie.) 18. Loro sperano che il professore parli l'italiano. (They hope that the professor speaks Italian.) 19. Spero che Giancarlo si alzi presto domani. (I hope that Giancarlo gets up early tomorrow.) 20. I miei genitori sperano che io mi alzi presto domani. (My parents hope that I get up early tomorrow.) Book V, Chapter 1: Been There, Done That: Talking in the Past Tense 1. hai letto 2. hanno visto 3. ha perso 4. abbiamo risposto 5. hanno guardato 6. hanno chiuso 7. avete preso 8.

hanno detto 9. hai avuto 10. hanno trovato Book V, Chapter 2: Reflexive Verbs in the Past 1. si è trasferita 2, si è messo 3, ci siamo divertiti 4, mi sono preparato/preparata 5. si sono innamorati 6. si sono laureati 7. si è affrettata 8. vi siete alzati/alzate 9. si sono pentiti 10. ti sei lamentato/lamentata Book V, Chapter 3: Second-Guessing Actions with the Past Conditional and Past Perfect 1. Guglielmo avrebbe *fatto* il . . . (Guglielmo would have done . . .) 2. Giancarlo ed io ci saremmo sposati . . . (Giancarlo and I would've gotten married . . .) 3. Tu e Stefano avreste giocato . . . (You and Stefano would've played . ..) 4. Stefania e Michele si sarebbero divertiti ... (Stefania and Michele would've had fun . . .) 5. Tu saresti partito . . . (You would've left . . .) 6. Io avrei chiesto . . . (I would've asked . . .) 7. Davide sarebbe stato pronto ... (David would've been ready ...) 8. Noi avremmo mangiato . . . (We would've eaten . . .) 9. Voi vi sareste nascosti . . . (You [plural] would've hidden . . .) 10. Casanova avrebbe sedotto . . . (Casanova would've seduced . . .) Book V, Chapter 4: I Hope That You've Had Fun! The Subjunctive Mood in the Past 1. Sembra che la mamma si sia lamentata **del freddo a Torino.** (It looks like mom complained about the cold in Torino.) 2. Sembra che voi vi siate alzati tardi. (It seems like you [plural] got up late.) 3. Non so se loro siano mai stati a Napoli. (I don't know

if they've ever been to Naples.) 4. Credo che abbiano visitato soltanto Capri ed Ischia. (I believe that they've only visited Capri and Ischia.) 5. È probabile che Emilia abbia imparato queste parole a scuola. (It's likely that Emilia learned these words at school.) 6. Cosa credi che sia successo? (What do you think happened?) 7. Mi dispiace che abbiate litigato. (I'm sorry that you [plural] argued.) 8. Mi dispiace che voi vi siate lasciati. (I'm sorry that you left each other.) 9. È bene che io finalmente abbia capito. (It's a good thing that I finally understood.) 10. Non mi pare che tu abbia detto così. (It doesn't seem to me that you said so.) 11. Non mi pare che tu abbia fatto così. (It doesn't seem to me that you did that.) 12. Adriana e Rudi non immaginano che io sia arrivata/o, vero? (Adriana and Rudi don't know that I've arrived, right?) 13. Adriana e Rudi non credono che io abbia telefonato, vero? (Adriana and Rudi don't know that I phoned, right?) 14. È importante che Guglielmo si sia impegnato tanto. (It's important that Will worked so hard.) 15. Temo che gli avvocati abbiano commesso un errore. (I fear that the lawyers made an error.) Book V, Chapter 5: "If" Clauses, the Impersonal, and the Passive 1. hai, avrai 2. volevano 3. arriva, arriverà 4. studia, studierà 5. vanno, andranno 6. preferisci 7. trovo, troverò 8. succeede, succederà 9. vuoi 10. partono, partiranno Book V,

Chapter 6: Progressing through Gerunds in Italian 1. andando; going 2. viaggiando; traveling 3. vedendo; seeing 4. riflettendo; reflecting 5. lasciandosi; leaving each other 6. vestendosi; dressing him/herself 7. finendo; finishing 8. avendo; having 9. non sapendo; not knowing 10. morendo; dying

Appendix E

Audio Tracks

This appendix is a guide to the 29 audio tracks that accompany this book. We recorded many of the Talkin' the Talk dialogues found in Books I and II to help you sharpen your listening skills. You're sure to discover more about pronunciation and oral communication by listening to these Italian speakers.

If you've purchased the paper or e-book version of *Italian All-in-One For Dummies*, just go to www.dummies.com/go/italianaio to access and download these tracks. (If you don't have Internet access, call 877-762-2974 within the U.S. or 317-572-3993 outside the U.S.) Discovering What's on the Audio Tracks

You can use the audio tracks to practice both your listening comprehension and your speech. If your goal is to work on pronunciation, start by listening to the tracks that accompany the first chapter of Book I and discover all those funny new sounds. Imitate the speakers and start to sound Italian.

Here are a couple of ways you can practice your listening comprehension:

- First, read a dialogue for comprehension. Then listen to the track without following the written script in the chapter to see how much you understand without visual support. Repeat this exercise as many times as you like.
- ✓ Before you even read a dialogue, listen to it a couple of times and extract as many ideas as possible from it. Then check the written dialogue in your book to confirm how much you understood.

Here are some ways to practice your speaking ability:

- ✓ Read the dialogue in the book. Say one sentence at a time aloud before listening to that sentence to check whether it sounds the way you thought it would.
- ✓ Pick one of the speakers and pretend to be that person, allowing you to interact with the other person(s) in the conversation. Say your lines aloud as you play the audio track. You can even take turns being different characters.

Track Listing

The following is a list of the audio tracks that accompany this book.

Track 1: The Italian alphabet (Book I, <u>Chapter 1</u>) **Track 2:** Pronouncing numbers in Italian (Book I, <u>Chapter 2</u>) **Track 3:** Specifying numbers and dates (Book I, <u>Chapter 2</u>) **Track 4:** Expressing time (Book I, <u>Chapter 2</u>)

Track 5: Introducing people (Book I, <u>Chapter 3</u>)

Track 6: Discussing how to spend the day (Book I, <u>Chapter 4</u>) **Track 7:** Talking about home (Book I, <u>Chapter 5</u>)

Track 8: Speaking with a friend on the phone (Book I, <u>Chapter 6</u>) **Track 9:** Making arrangements over the phone (Book I, <u>Chapter 6</u>) **Track 10:** Conducting a business call (Book I, <u>Chapter 6</u>) **Track 11:** Having dinner with friends (Book I, <u>Chapter 7</u>) **Track 12:** Getting ice cream (Book I, <u>Chapter 7</u>)

Track 13: Making restaurant reservations (Book I, <u>Chapter 7</u>) **Track 14:** Asking for assistance in a store (Book I, <u>Chapter 8</u>) **Track 15:** Shopping for clothing (Book I, <u>Chapter 8</u>) **Track 16:** Shopping for shoes (Book I, <u>Chapter 8</u>)

Track 17: Asking for directions (Book II, <u>Chapter 1</u>) **Track 18:** Following directions (Book II, <u>Chapter 1</u>) **Track 19:** Giving an invitation (Book II, <u>Chapter 2</u>) **Track 20:** Discussing sports (Book II, <u>Chapter 3</u>)

Track 21: Talking about vacation (Book II, <u>Chapter 4</u>) **Track 22:** Discussing travel plans (Book II, <u>Chapter 4</u>) **Track 23:** Changing currency (Book II, <u>Chapter 5</u>)

Track 24: Discussing currency exchanges (Book II, <u>Chapter 5</u>) **Track 25:** Inquiring about train schedules (Book II, <u>Chapter 6</u>) **Track 26:** Discussing city transportation (Book II, <u>Chapter 6</u>) **Track 27:** Checking in at a hotel (Book II, <u>Chapter 7</u>) **Track 28:** Consulting a doctor (Book II, <u>Chapter 8</u>) **Track 29:** Reporting an incident to the police (Book II, <u>Chapter 8</u>)

About the Authors

Antonietta Di Pietro is a native of Rome. She holds an MA in Italian pedagogy from the Università per Stranieri di Siena and an MA and a PhD in Atlantic History from Florida International University. She is fully certified as an ACTFL OPI Tester and has conducted research on the cultural identity of Italian immigrants in Miami and Southeast Florida and on Italian folk traditions. Her extensive teaching experience has helped her develop tailored teaching strategies for a very broad range of students.

Francesca Romana Onofri studied linguistics and Spanish and English language and literature in university. After graduation, she lived abroad for several years to better understand the cultures and languages of different countries. In Spain and Ireland, she worked as an Italian and Spanish teacher as well as a translator and interpreter at cultural events. In Germany, she was responsible for communication and special events in a museum of modern art, but even then she never gave up on her passion for languages: She was an Italian coach and teacher at the Opera Studio of the Cologne Opera House and did translation — especially in the art field. Back in Italy, Francesca has edited several Berlitz Italian books, translates art books, and serves as a cultural events organizer and educator.

Teresa Picarazzi graduated with a BA from Skidmore College and an MA and a PhD in Italian Literature from Rutgers University. For many years, she taught Italian language, literature, and culture at several universities, including The University of Arizona, Wesleyan University, and Dartmouth College. She also directed the Italian language and study abroad programs at some of these schools. More recently, she has taught Italian at The Hopkins School in New Haven, Connecticut. In her spare time, Teresa likes to cook and read. She lives in Fairfield, Connecticut, with her daughter, her husband, Toby the dog, and Mittens and Governor the cats. The family spends every summer in Ravenna, Italy.

Karen Möller has studied Italian and English linguistics, literature, and culture. Before entering academia, Karen worked in the field of public relations and wrote articles for all kinds of fashion magazines and newspapers. Recently, she's worked with Berlitz Publishing on German-Italian projects, including verb, vocabulary, and grammar handbooks and

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Daniela Gobetti is a native of Italy who has lived in the United States for more than 30 years. She holds a Laurea in Lettere e Filosofia from the University of Turin, Italy, and a PhD in Political Science from Columbia University. She has taught political theory for several years and has helped build the European Union Center at the University of Michigan. She's one of the founders of PROXIMA — Global Education Consulting Training, a consulting firm in the field of the internationalization of higher education and of cultural training. Daniela has taught Italian, translated books from Italian into English and from English into Italian, published peer-reviewed articles in both languages, and authored several books on learning Italian.

Beth Bartolini-Salimbeni teaches languages and literatures (Italian, Spanish, Latin, and English) and history at the high-school and university levels. Beth grew up in a household that valued languages, and her parents, Art and Ellie Gard, made it possible for her to travel, study, and work abroad. She has studied and carried out research in Italy, Spain, England, and Argentina (where she was a Fulbright Fellow). She holds a BA in Spanish literature and history and an MA in comparative literature. Beth has founded and directed summer programs for high-school students, university undergraduate and graduate students, and adults in Latin America and Italy since the 1970s.

Dedication

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